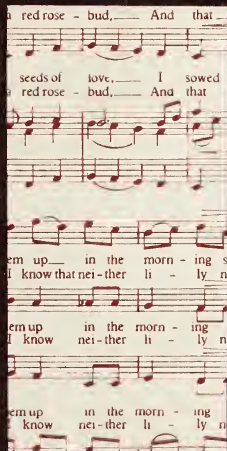


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Reginald Jacques



Voice Training and Conducting in Schools

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VOICE-TRAINING AND
CONDUCTING IN SCHOOLS

VOICE-TRAINING AND CONDUCTING IN SCHOOLS

REGINALD JACQUES

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Third Edition

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PREFACE

For one reason or another, teachers whose musical qualifications are alarmingly slender sometimes find themselves assisting, or made wholly responsible for, not only class-singing in a school, but also combined singing, choral rehearsals, and concerts. An attempt is usually made to acquire this extra technique in one of two ways: (1) by taking an intensive course, which in some cases leaves the student in a partially trained, in others, a partially dazed, condition; (2) by a mysterious process known as 'picking it up by experience'.

It is, of course, true that any one who has the knack of being able to handle a class can dragoon his pupils through a number of songs and voice exercises each term, often with a certain amount of credit, but always at considerable risk of spoiling young voices and wasting a lot of time. Many teachers know what they want in the way of controlled breathing, voice tone and interpretation of songs, but do not possess any clear ideas of such systematic procedure as is necessary for the achievement of their objectives. Most of the books on class-singing concentrate mainly upon sight-reading, and the difficult technique of teaching songs has been somewhat neglected. Lectures on the subject have a way of stimulating enthusiasm for its ideals, without indicating precisely how those ideals are to be attained.

Part I of this severely practical book was written in the hope of being able to fill in some of the gaps which exist in the technical equipment of the comparatively inexperienced, so method and procedure are kept well to the fore. In the interests of brevity and clearness, only the skeleton of the procedure is outlined; it is for the teacher to amplify the suggestions, appealing to the imagination of his pupils by expressing through his

own personality the innumerable facets of musical interest for which intelligently conducted class-singing gives scope.

One of the most encouraging features of the cultural side of modern life is the steady improvement in musical taste of choirs and audiences. Scholarship and research ensure that classical music is published in reliable editions, free from editorial excrescences, and professional conductors take care to produce performances which are correct in style as well as accomplished in execution.

All this progress is observed and absorbed by teachers whose conducting technique might fairly be described as amateur or part-time. The step from observation to practice is a precarious one, beset with snares, and the acquisition of a reliable conducting technique, unless one is exceptionally gifted in that direction, can be a long and difficult process.

Even nowadays, there are still school choirs and choral societies who will put up with a surprising amount of technical short-comings from a conductor whom they like personally, although their numbers are becoming rapidly fewer. The fascination of directing a choir or orchestra has an appeal which is quite irresistible, and a desire to excel in that art, backed by the urge of well-meaning friends, occasionally leads a learner conductor possessing unbounded optimism and enthusiasm but insufficient technique, into embarrassing moments at rehearsals and concerts. The margin of possible error is dangerously wide. No one can afford to risk an artistic set-back on a conductor's rostrum, especially a teacher whose authority in other directions is not called into question. His conducting technique must enable him, by word and gesture, to make his musical intentions clear. It is to such valuable people and their problems that Part II is directed.

For the Third Edition a few additions have been made to Part I and the lists of songs are again revised, extended, and brought up to date. Part II is entirely re-shaped and considerably enlarged.

Autumn 1962

R.J.

ACKNOWLEDGEMENTS

My thanks are due to the music publishers for their courtesy in allowing me to examine many hundreds of songs.

I also acknowledge with gratitude the valuable help given to me by Miss M. Pace and Miss M. Portlock in discussing the revision of the text.

R.J.

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PART I

Chapter I

TO THE TEACHER

I. SOME GENERAL MATTERS

If at all possible, take a short course of lessons from a good teacher of singing, so that your own breath emission and voice production may be cultivated systematically. Even a couple of terms would be of great benefit by laying a foundation for your researches into teaching class-singing. Never let an opportunity slip by of hearing good singing, both by classes of children and choral societies; it is impossible to achieve real success unless you have ideals to work for, and ideals cannot be acquired if an effort is not made to go and hear the best music available, and hear it regularly. You must be quite clear about the quality of tone that you are aiming at in your classes. Books are of no use whatever for indicating this; while the characteristics of good tone can be outlined, it is obvious that the actual sound must be heard in order to be studied and memorized. At the cost of some personal inconvenience it is in the highest degree important to arrange to listen to well-trained classes of the three chief grades: Juniors, aged 8 to 11 plus; Middle School, 12 to 14; and Seniors, 15 to 18; if possible, several times, so that the different qualities of tone can be kept clearly in mind. The ideal is to listen to children's voices not only under ordinary working conditions in a school, but also in competitive and non-competitive festivals (provided that

the songs are of suitable calibre, and not music written for adult voices), when a high degree of artistic finish has been worked for and achieved. The constructive criticism of a good judge is very valuable, and to listen to a large class for unison or two-part singing may be mentally and physically tiring, but it is splendid training.

Before going to a concert which is especially interesting, if possible get copies of the music to be sung, then you will be able to extract full value from the performance. Make time to jot down a few rough notes afterwards and keep them for reference; it is impossible to remember all these things in your busy life, facts which, if put into writing, will most likely prove to be of great value later on. Such points as the following are worth noting:

1. Some indication of the tempi.
2. In the case of a well-established classical work, any unusual departures from the traditional reading.
3. Any particular climaxes or 'high-spots' in the work.
4. Places which are especially hard to conduct, sing, or play.
5. Details of accompaniment: piano, organ, strings with or without wind and percussion.

If there are compositions in the programme which are new to you, but suitable for inclusion in the school repertoire, make a note of them. In the case of songs, specify the name of the song, the composer, if possible the publisher, and a remark or two as to what particular branch of vocal technique they are useful for: Sustained Tone, Flexibility, Diction, Rapid Passages, Chromaticism, etc. This may sound a trifle 'old-maidish', but a notebook kept for the purpose will prove to be a most useful reference guide, and will, in time, become quite indispensable. Do not be downcast if the high standard of the performance is

somewhat alarming; remember that such technique has had to make a beginning.

Do not hesitate to ask for information or advice from teachers more experienced than yourself; they will be only too willing to talk over difficulties, their wider knowledge is certain to be valuable, and they may suggest short cuts which will save months of work. Whenever possible, go to watch experienced teachers of class-singing at their work; do not mind 'toeing the line' about this and other branches of your technique. However hard you work and however keen you are on your subject, real distinction will never be achieved unless you see other people doing the same kind of work, thus learning to separate the good from the bad, the effective from the ineffective. Join a choir or a choral society, preferably a really good one of small size, conducted by a musician who is a first-rate technician and a 'live-wire'—you cannot teach if you have not been taught.

Above all, make a point of widening your musical outlook as much as possible. If you are not a string-player, for instance, take every opportunity of becoming acquainted with string music, through concerts, the wireless, the record-player, and miniature scores. Ask a violinist friend to explain some of the first principles of fingering and positions, also a little of the fascinating technique of the bow. Take part in chamber music, even if you are only a modest performer; there will always be people whose technique is no more advanced than your own, and a new and most wonderfully varied field of musical interest is opened at once. It is most important to take an active part in music-making other than your own particular subject; you will be astonished at the way in which your work will improve in breadth and understanding. The priceless faculty of 'standing back from' music, of taking the large view, will be developed and your musical taste made impeccable, an absolute essential

in one who has the responsibility of choosing new songs for a school singing-class repertoire.

Be well informed, read round your subject, and build up a reputation for keenness and competence. Amongst other things, train yourself to acquire some degree of absolute pitch. It is a commonly held view that certain musicians are *born* with absolute pitch. That is not so; they are gifted with a quick, accurate aural sense and a retentive memory. It is quite possible for almost anybody with a musical ear and a fair memory, by practising regularly, to retain a 'mental registration' of the pitch of middle C and the tuning A. Of course, string-players have a decided advantage here, in that they are constantly tuning their instruments from memory, and using the note A. It is extremely useful to be able to pitch on a note or two with a reasonable amount of certainty, and then other notes by relation, for there are bound to be times when a piano is not available, and the pitching of a key-note is necessary. If this proves to be impossibly difficult, carry a small pitch-pipe around with you, for it might be humiliating to be given the correct pitch by a young pupil.

Arrange to have your class-room piano tuned regularly. Some authorities are careless about this important matter.

Make a point of reserving at least an hour or two each week for thinking over your class-work; this quiet reflection will be simply invaluable. It will give opportunity for throwing on the week's work the searchlight of criticism, for realizing its sins of omission and commission, and jotting down suggestions for the future. Hold a yearly stocktaking, and let it be not only in reference to the school repertoire of songs, but also your methods of teaching. Take your technique to pieces, examine it, and put it together again, thinking out new methods of approach, thus giving fresh life to your class-work.

Try to come to London occasionally, and keep a day free

for a round of visits to music publishers. Have a searching look at the catalogues and then ask to see the material in which you are interested. If you do not wish to buy on the spot, mark the catalogue or use a notebook. If you cannot find what you want, ask to see a member of the educational staff. Most music publishing houses have assistants whose business it is to deal specially with schools, and they are only too pleased to meet teachers and to discuss musical problems with them.

If you cannot visit the London showrooms, either telephone or write to the educational department, asking for a selection of music to be sent to you 'on approval'. You then retain what you require and send the remainder back; you will be charged only for the postage and music which you decide to keep. Remember that the publishers cannot read your mind and gauge your taste or standard of achievement, so give them as much information as possible when asking for a selection on approval. Mention the type of school, the age group of the class, whether mixed or not, and the kind of song you are looking for.

Whether you visit the showrooms or not, make the best use of the publishers' representatives. Ask your head of department, or head teacher, to let you know when music publishers have made appointments for their representatives to visit the school, and obtain permission to see them. The representatives always carry their latest publications with them, and a lot more music in addition. Most of them are practical musicians, so can be of real assistance to you. They cannot sell to you, or take orders for music, but will arrange for material to be sent on approval.

When an educational authority arranges a refresher course, conference, or summer school, very often publishers are invited to exhibit their educational material. This gives yet

another chance to keep up to date with the latest publications and to get into touch with representatives.

Join your local branch of the English Folk Dance and Song Society. If you do not care for that form of dancing, or have not time to join the classes, at least go and watch a few of them. The rhythm and natural expressiveness which are the life and soul of the dance will stimulate, broaden, and deepen your whole outlook on practical music-making.

There are songs of dewy freshness, of dark beauty, of tragedy, of love and hate and adventure; scores of dance tunes possessing rhythmic urge and melodic charm almost impossible to describe, and all pulsing with life and the warm friendliness of the English countryside. After all, no one can call himself a qualified musician who does not know intimately the music which has been the expression of his own race for hundreds of years. Incidentally, but very important, a close knowledge of folk-music is one of the most potent influences in the formation of good taste in music.

Now, as to the actual value of folk-dance tunes and folk-songs as teaching material for school work. It would be idle to deny that many folk-songs, on account of the inappropriateness of the words, are quite unsuitable for children of any age; the youngsters of the lower and middle forms would not understand them, and the seniors, if not handled with care, would probably sentimentalize them. But some songs can be found for every grade of class, and the children will love them and sing them with the greatest interest and joy. The tunes can be used for many purposes of a general musical nature. (1) Beating time. (2) Aural recognition, rhythmic, and melodic. (3) Memorization. (4) The elements of Form and Appreciation. The Binary and Ternary ideas in both their plain and more elaborate forms. The Phrase and its development, rhythmic balance, melodic curve and climax, changes of time,

and the interpolation of bars which are rhythmically unusual.¹ (5) The modes which are generally used in folk-music, i.e. the Aeolian, the Dorian, and the Mixolydian. (6) The art of writing an accompaniment, which is seen to perfection in the arrangements written by Lucy Broadwood, Cecil Sharp, Gustav Holst, Ralph Vaughan Williams, and Benjamin Britten.

The music is easy of access, the dances being published in collected volumes, and the songs in both collections and sheet-music form and gramophone records. It is better to play the music and sing it, or to see it played and danced, rather than listen to gramophone records; a great deal is lost by not performing or being in direct touch with it (although the recording of these tunes is, of course, the greatest boon in country districts to folk-dance teachers who have no piano). There is no finer practice in the world for the purpose of learning rhythmic 'give and take' and tune flexibility, than in conducting folk-music. Play and sing such examples as 'I will give my love an apple' or 'Hunsdon House' with all the musical faculties alive to the possibilities of flexibility, and the point will become obvious immediately.

It is true that large numbers of teachers are already keen folk-dancers, but many have not yet discovered what a tremendous influence on their art the study of the subject can be. I have been much impressed by the effect this movement has had upon singers and instrumentalists of my acquaintance. There is a marked insistence upon the rhythmic foundation of their musical performances, without the least tendency to rigidity of accentuation (anyone with the slightest experience of watching, or, better still, playing for folk-dancing, realizes at once that anything which borders on rigidity is out of the question).

¹ See 'Searching for Lambs'.

If two students can work together at the dance accompaniments, one playing the tune on the violin and the other at the pianoforte, a most valuable technique can be acquired by a keen pianist who possesses some knowledge of harmony. The accompaniments can be amplified and enriched without disturbing the existing harmonic background and, above all, the rhythmic impulse and swing. It is in precisely this branch of practical musicianship that so many teachers fail.

Any musician who studies the accompaniments written by Cecil Sharp to his collected folk-songs and dances, will be impressed at once by their impeccable taste, their strict adherence to the mode of the tune, and their lightness, flexibility, and sureness of harmonic structure. Particularly admirable examples of this are 'The holly and the ivy' and 'Step stately'. The independence and fluency of counterpoint in the accompaniment to the carol, and the harmonic simplicity and strength of the dance, are well worth serious study. If anyone doubts the truth of this statement, I would advise him to copy out the tunes in each case, and add harmonies to them, afterwards comparing them with Cecil Sharp's accompaniment. I think I may predict that the result in most cases will be at any rate illuminating.

It should not be forgotten that when certain folk-songs are performed as solos, they sound most poignantly beautiful without any accompaniment.

2. CLASS MANAGEMENT

Arrange your class with discrimination, keeping a careful eye upon the corners of the back row. Size them, and place yourself so that you are able to see, and be seen, by everyone. The piano should be in a convenient position for accompanying; if you are to be accompanist as well as conductor, take particular care in fixing its position. It sounds almost incredible,

but I have sometimes seen a teacher who is supposed to be in charge of a class playing accompaniments to songs with his back to the children.

Be on the alert every second of the lesson; any slackness on the part of the teacher will have its effect more noticeably, and will be reacted to more quickly, by children in the work of a singing-class than in almost any other subject. When a class realizes, and it *will* almost instantly, that it is in the charge of a firm, even-tempered, good-humoured teacher (whose good-humour, however, remains unruffled so long as the class is working with a will, but which occasionally departs a trifle suddenly when there is any laziness or inattention) who is absolutely 'on top of his job', then the singing will be done cheerfully and progressively.

Get to know your class individually and collectively as soon as possible, and use your knowledge with effect, for certain pupils will have outstanding characteristics, either in ability or the reverse. Look after the dull ones, taking the greatest care not to snub or discourage them; conserve the brilliant ones, for, properly handled, they will be the lodestars of the class. Steer a very careful middle course with regard to the 'pace' of the work, but test the brightest at every lesson. This stimulates the morale of the class enormously, also increases their respect for you. Cultivate initiative and quick thinking both in yourself and in the children. Prepare all lessons beforehand; it is an insult to the intelligence of any class to do otherwise. Quite possibly you may be obliged to change some details of a lesson during its course, or even alter the plan; but it is, as a rule, best to adhere to your original scheme, at any rate in outline. It makes for firmness in policy, and ensures the progression of one lesson to the next which should be an important feature of any regular teaching.

The lesson should always be varied and interesting, and the

virtue of surprise not overlooked; if a class is bored, it is usually not to be blamed. Be terse in manner; your subject-matter will be all the more relevant and impressive for being condensed, and children are quickly tired by too much talk. Do not allow them to sit while you do practically all the work yourself, a condition of things which will receive the hearty approval of any class of children. Use the class to the best advantage, split it into working-sections, but do not give each section the same task to do continually (as in two-part songs for equal voices, for instance; the parts should be frequently changed over). Do not allow children to remain for long in one position, either standing or sitting, for it can be extremely tiring; teachers, moving about freely as they please, are sometimes apt to forget this. It is still possible to find classes in which children are made to stand or sit 'at attention'; this means that all the muscles are taut, the neck and throat stiffened, the chin drawn in, and the whole body put into a position which makes happy singing a sheer impossibility. It is quite easy for children to assume a comfortable, natural position, without fidgeting or lounging.

Children are extremely skilful in simulating interest and attention; mouths may be opening and shutting in the most convincing way at all the right moments in a song yet not a sound will be issuing from them. Some of the pupils, for instance, will not trouble to read at sight at all, but, listening keenly for each note as it is sung by the others in the class, will sing a fraction of a beat behind them all the time. It is not at all unusual for the weight of tone in a singing-class to be borne almost entirely by two-thirds of the children, the other third most willingly allowing this. If copies of songs are to be used, see that they are sufficient in number and in usable condition; it is quite a common sight to see four children vainly trying to 'look-over' one tattered piece of music, while each of the more pushful ones rejoice in the possession of a copy. On the whole,

it is better for each child to have a copy of the music when it has to be held; in the case of choristers, or when the music may rest on a desk, undoubtedly better results are obtained when two children share.

It is the 'personal application' in teaching class-singing which is at once so important and so difficult to acquire. So many teachers are equipped with masses of information about their subject, book knowledge and notes from lectures, theories galore, but with little practical experience and no sort of ability to 'put it across' to a class of children. A good deal of thought should be given to methods for getting a class to work cheerfully at tasks which are not particularly congenial. When taking sight-singing, for instance, there is a world of difference between saying 'We are now going to do some sight-singing' and 'Here is something brand-new; let's sing it'. If you are the fortunate possessor of a pleasant musical voice, so much the better, but no one need be guilty of speaking monotonously. Try to make your voice sound interesting; it must have contours and little stabs of emphasis, and high lights.

Articulate clearly but not pedantically, and beware of unnecessary repetition. It is impossible to establish contact with, and interest, children, unless you *look* at them, but let your eyes take in the class as a whole. I once saw a lecturer absent-mindedly fix his gaze sternly and for several minutes upon a small girl in his audience; it was only when a wail of distress arose from his victim that he was reminded of his mistake.

The first few minutes are vital when class and teacher meet for the first time. The class must know at once that it is going to be both interested and made to work. Having planned your lesson beforehand, get everyone working immediately; an excellent rule for inexperienced student-teachers to observe is always to see that their first words are in the nature of a command (given, of course, quite pleasantly), which ensures immediate

action on the part of the children. Spend the first section of the lesson in taking either a song which is entirely new, or one which is only partially known. The first will give you the opportunity for making the class realize your skill in breaking fresh ground with real interest; the second will enable you to win their confidence by attacking the song from a different view-point (no two teachers handle a song in the same way), and, by your insistence upon inherent expression, show them how important this approach is to any kind of singing which pretends to be musical.

Allow yourself to get really excited sometimes. If the children see that you are genuinely thrilled with the music and with their work, they will respond at once and sing surprisingly well. On the other hand, do not tear yourself to pieces, do not 'go all out', the whole of the time; it is not good teaching to do so, you will strain both the class and yourself, and will soon be on a sick-bed. I have often been present at a class-singing lesson, choral or orchestral rehearsal, and thought, 'This is all very electric and exciting, but, I wonder, are they *really* learning anything?'

The technical equipment of a teacher of class-singing may be summarized thus:

1. The ability to control and teach singing-classes of all ages and grades.
2. A clear understanding of the technique of controlled breathing as the foundation of good tone production; the organs used and their functions.
3. Voice production to secure beauty of tone; the blending of registers, and flexibility.
4. To give exercises for the above from memory, and to play their accompaniments readily on the pianoforte in all keys.
5. To teach sight-singing, and to write suitable exercises in every grade of difficulty.

6. To teach and conduct unison and part-songs for all purposes, and to possess, when conducting, control and independence of both hands and familiarity with the use of the stick.
7. Correct pronunciation and clear diction.
8. To possess a keen ear, not only for the detection of faulty intonation, but for the varying qualities of vocal tone.
9. Repertoire. An intimate knowledge of at least two hundred classical and modern songs; their grades of difficulty and suitability for special purposes, i.e. sustained tone, vocal line, blending of registers, flexibility, and diction.
10. The ability to read at sight from vocal score, with or without pianoforte accompaniment; to incorporate the vocal lines into the accompaniment, and to alter, or amplify, the latter so as to stimulate and support a class when learning a new song.
11. To play from memory small pieces (folk-dances, marches, minuets, gavottes, folk-songs, and national songs).
12. To add simple harmonies to a melody at sight.

A formidable list, you may think, but there is not one unreasonable demand in it. Such attributes as the power of attracting and holding interest, tact, a sense of humour (kept well in hand), patience, enthusiasm, and determination are essential constituents in the personal make-up of the successful teacher of any subject.

Chapter II

BREATH CONTROL

This subject is dismissed far too casually by some teachers of class-singing, but surely it is of no use complaining about bad tone, faulty attack and release, flat singing, and poor phrasing, when practically nothing is being done to improve what lies at the root of all the trouble, lack of capacity and control in breathing. In some cases the whole technique is ignored, the view being held that children's breathing should not be interfered with, on the grounds that in all probability they are breathing correctly by nature, and any exercises which they may be given will do more harm than good. The most effective answer to this theory is to ask a class of young children who have not been taught controlled breathing to sing a line or two of a song which contains either a long-sustained note or a lengthy phrase; quite half the class will raise the shoulders when taking a deep breath preparatory to singing (a serious double fault in itself), will most probably not be able to stay the course, and the tone at the end of the note or phrase will be of inferior quality.

Nature prepares for the 'usual' in regard to breathing. The organs which function during the act of respiration are able to stand up against a fair amount of extra effort, but should that effort be continued for any length of time, distress inevitably ensues. A song with a continuous vocal line, long phrases, and few spaces for breathing is not a 'usual' phenomenon for children; therefore, of necessity, if they must sing music of this type, and unquestionably many of the most beautiful songs are of a sustained character, they must be equipped by suitable

exercises which will give the necessary capacity and control. The crux of the matter is that there should be a very definite liaison between deep-breathing exercises and actual singing: one should grow quite naturally out of the other. There is no doubt whatever that the only sure foundation for a good vocal tone is well-controlled breathing.

At the other extreme, classes are given a lot of elaborate breathing exercises which do not help singing in the least. Some of the exercises are more suitable for the gymnasium, and others are unsuitable anywhere. Physiological terms are used with distressing frequency and a good deal of inaccuracy. It is desirable that children be told very little about the organs which function in the process of breathing, such information tending to self-consciousness and misunderstanding; but it is essential that the teacher should have a very clear idea about what happens when a deep breath is to be inhaled and controlled for the purpose of singing. It is only the teacher who knows the technique of his art absolutely thoroughly who is able to present it to a class of children in the simplest, clearest, and quickest way.

It must be realized that there is an important difference between breathing when sitting at ease and during singing or speaking. At rest, about fifteen or sixteen breaths are taken during the course of a minute, but when singing anything of a sustained character it is obvious that this number is much reduced. In the rest position, the breathing process is as follows: the breath is inhaled slowly and easily, exhaled at once and rather quickly, and a brief but definite pause is made in the position of rest and relaxation before the next breath is inhaled. Nearly all the expansion is confined to the lower part of the chest, with a slight forward movement of the breast-bone, and easy contraction and descent of the diaphragm. In singing, the exact reverse is the case: the breath is taken in quickly, and let

out slowly, with few opportunities for rest between exhalation and inhalation. Plainly then, to secure comfort in sustained singing, chest capacity must be increased and exhalation controlled.

The forces used in respiration are as follows:

During inhalation. Increased capacity of the chest is obtained by raising the ribs, which gives greater circumference, and the contraction of the diaphragm, which, in contracting, extends the floor of the chest downwards and forwards. The breath streams into the lungs through the mouth or nose.

During exhalation. The elastic reaction of the lungs: the relaxation of the diaphragm and the contraction of the abdominal muscles: the relaxation of the external intercostal muscles (which raise the ribs) and the action of the internal intercostal muscles. It is upon the act of exhalation that we must concentrate. The crucial point is that, if the ribs are kept raised while exhalation takes place, a tremendous step towards controlled breathing is made. A reserve of air is always kept in the lungs, a satisfactory position of the body is maintained, and the singing tone will be improved considerably. Vocal attack will be much more ready, and release can be controlled and tapered.

Posture. During breathing exercises, the children stand in an easy attitude, with feet slightly apart, feeling balanced and springy. The hands should be placed at the base of the chest in front of the body, with the finger-tips meeting between the arch formed by the cartilages of the lower ribs. The children will easily find the spot by feeling the curve of the ribs-cartilage on each side. Thus, they will be able to feel and realize the chest expansion, the lifting upwards and outwards of the ribs, the contraction of the diaphragm and consequent bulging forward of the abdominal wall. Any tendency to raise the shoulders during inhalation (and it is the most common fault of all) should be checked at once. Loosely clasping the hands

behind the back will help to correct this, for, although physically it is just as easy to raise the shoulders in that position, the tendency to do so will not be nearly so strong, and the lifting of the chest is felt much more obviously.

Inhalation. The children are told to lift the chest gently upwards and outwards, feeling that the lift begins at the spot where the hands are placed, at the same time remaining absolutely relaxed and without raising the shoulders. The movement must be easy and natural, no straining or effort of any kind is either necessary or to be allowed.

Exhalation. This should begin at once. Holding the breath may increase capacity, but, unless most carefully done, it tends to rigidity and strain, and is not a 'singing position' (we all remember the breath-holding competitions of our early youth). During exhalation the ribs should be kept raised, again without strain or effort apart from the one act of preventing the chest wall from collapsing. The children should be told to allow the breath to come out gradually, and particular care should be taken at the commencement of exhalation, for that is the most important and difficult moment of all: many children will let a quantity of breath escape at once. The bulge between the arch of the ribs will disappear, and the action be felt quite plainly. It will be impossible to see all the children's movements in detail during breathing exercises, but if they are watched systematically, a row at a time, a fairly thorough knowledge will be gained by any teacher who is really alert.

To indicate and control respiration, the teacher should move his arms thus: to prepare for inhalation, arms stretched out in front from the shoulders, palms inwards; during inhalation, move the arms outwards until they are in line with the shoulders; during exhalation, bring the arms back again to the first position. These movements should be practised privately before dealing with the class, as they need a certain amount of

timing and control. Sometimes the act of inhalation is indicated by raising the arms; this cannot be too strongly condemned, for it is simply an invitation to the children to raise their shoulders.

At first there is bound to be difficulty in controlling the output of breath. It will help the children if they are told to feel that they are holding the chest (without effort or rigidity) up against the hands; this will make the whole process of exhalation much steadier. It is not advisable to combine deep breathing with movements of the arms, but to keep all exercises as natural and as akin to the act of singing as possible. Any 'physical jerks' movements bring an entirely wrong atmosphere into the exercises.

The most difficult thing to get children to do, without tension and without raising the shoulders, is to inhale quickly. It is, however, imperative that it should be done, as this is by far the most frequently used way of taking in the breath during singing. The question of whether the breath should be inhaled through the mouth or nose during deep-breathing exercises is easily settled. There is no doubt whatever that, for reasons of health, nose breathing is better, but if breath is taken quickly through the nose, the inevitable result is a sniff! So all quick inhalation should be through the mouth, and slow inhalation through the nose. Exhalation in the first case will be through the mouth, and in the second, through the nose.

An effective way of enabling the movements of a large number of children to be seen more easily is to divide the class down the middle, from front to rear, and make the two divisions half-turn inwards. The teacher should walk about freely among the class, observing keenly for faults; a quiet word here and there, and if necessary, a little individual instruction to the pupils who have difficulty with this technique, will very quickly put the matter right. Never single out a

member of the class for special criticism of breathing or singing in front of the rest of the class: this may easily turn a sensitive child completely against the whole subject.

Two kinds of faulty breathing will be met with in class-work:

1. Usually amongst girls there is a tendency to 'high-chest' breathing. This will be seen when the class is preparing to sing a long note; some children will raise their ribs too high, and most probably the shoulders too, and when the note is attacked, the chest collapses immediately, and there is no kind of controlled exhalation; the tone of the rest of the note is lacking in 'body' and possibly not steady in pitch.
2. Sometimes children (boys in particular) will breathe with the line of expansion too low: the ribs are scarcely raised at all, and the abdomen is protruded with each inhalation.

There is little time to spare for breathing exercises in the singing-class. They must be given tersely and pointedly, the children themselves being made to realize the importance of such exercises as the foundation of good singing tone. Clever patterning by the teacher is vital in regard to this technique: a well-controlled long note held steadily *mf*, contrasted with one that is breathy, shaky in pitch, and lacking in tone, will be more effective than all the lengthy descriptions in the world. The following are a group of simple exercises arranged progressively for all ages of pupils; the teacher should demonstrate them so that there can be no misunderstanding from the first.

Exercise 1. Inhale slowly an ordinary deep breath.
Exhale slowly in the same time.

Exercise 1 A. Inhale quickly.
Exhale slowly as before.

- Exercise 2. Inhale slowly, the teacher counting 4 (M.M. 60).
Exhale slowly, the teacher counting 4 (M.M. 60).
- Exercise 2 A. Inhale quickly.
Exhale slowly, the teacher counting 4 as before.
- Exercise 3. Inhale slowly, the teacher counting 4.
Exhale, the teacher counting 8-12.
- Exercise 3 A. Inhale quickly.
Exhale, the teacher counting 8-12 as before.

Exercises 1, 1 A, 2, and 2 A are for Juniors, Exercises 3 and 3 A for Middle School and Seniors. The exercises should not occupy more than a few minutes in a lesson, and may be given every week, if possible, for, say a half-term, then once a fortnight will be sufficient. Exhalation might be varied and more closely allied to tone-production by the children themselves counting softly, or singing a sustained note in the middle of their compass rather quietly. Both these exercises will help to develop the connexion between breathing and singing.

It is essential that the teacher should know exactly what he is about when dealing with this most important subject. He should go through the exercises himself, watching his own body and feeling the movements involved during respiration, for it is quite impossible to believe in and to teach a method the movements and exercises of which have not been tried and proved beyond all doubt.

Chapter III

ARTICULATION

I. THE TONGUE

During the singing of vowel sounds the tongue should lie as flat as possible in the bottom of the mouth, with the tip touching the back of the lower front teeth. It should be explained to the class that if the tip is allowed to curve upwards to the roof of the mouth, the tone is bound to be muffled or non-resonant; when it is kept down, the vocal tone is at once bigger and brighter in quality, being amplified by the larger capacity of the mouth cavity, and striking against the hard palate, which is a most powerful resonator. The teacher should demonstrate for himself, with a hand-mirror and a light behind his head which will reflect into the mouth. Let the tongue lie loosely horizontal in the bottom of the mouth, keeping the tip just touching the back of the lower teeth, and sing the vowels *oh*, *ah*, *eh*, *ee*. During the singing of *eh* and *ee*, the tongue will be seen to rise up in the middle, and advance like a wave towards the front of the mouth. This movement is a perfectly natural one, and should not be interfered with. Any attempt to force the tongue to keep flat immediately sets up tension at its root and the surrounding muscles of the throat, which is a condition much to be avoided.

Teachers who have formed the habit of singing vowel sounds with the tip of the tongue curving upwards will find some discomfort at first, when trying to get it into the correct position; the mouth will feel as though it is full of tongue. It is a good plan to practise saying, and singing, the vowel sound *ah* with the introductory consonants *l* and *n*. To articulate these consonants, the tip of the tongue is pressed against the hard palate

just behind the upper front teeth. The consonant should be held for two beats (say M.M. 60), then the vowel attacked with a little jerk of the tongue to the bottom of the mouth.

Many odd things have been said in connexion with the tongue by writers on singing. We are told that it must lie perfectly flat in the mouth, and if it will not lie flat, to press it down with the aid of some object such as the handle of a silver spoon. Apart from the utter impracticability of such a procedure in connexion with class-singing, it is quite useless as a means of achieving its object. The tongue being the lively member that it is, quivering with nervous energy, any attempt to hold it down will be met with strenuous resistance. The only effective way of inducing the tongue to assume the proper position is to 'will' it to do so, and to go on willing it, which means constant reminders from the teacher, a certain amount of determination in the pupils, and keen listening for results. It is an excellent plan for the teacher to demonstrate the singing of a vowel sound such as *ah*, first with the tongue curled upwards, and then lying as flat as possible; the children will be impressed at once by the striking difference in tone.

2. VOWELS

The vowel sounds which are used in the cultivation of good tone will now be considered with their various characteristics. Of these, numbers 1, 2, 4, and 5 are the most useful and the easiest to manage:

1. *oo*.
2. *oh*.
3. *aw*.
4. *ah*.
5. *eh* (as in 'play').
6. *ī* (as in 'sit').
7. *ee*.

oo is a refining vowel, and excellent both as an antidote to forced, hard tone (it is impossible to shout *oo*) and for bringing the tone forward in the mouth. Care should be taken that it is not formed with too much pursing of the lips, which tends to muffled, contracted, 'plummy' tone. If it is used too extensively, it affects the purity of other vowels in pronunciation. (We have all heard the following curious expression of praise uplifted by boys in church choirs: 'Gloory boo to the Foother, oond to the Soon, oond to the Hooly Ghooost'.) The vowel should be used with plenty of looseness in the lower part of the face. Any tendency to over-contraction can be counteracted by using *u* (as in 'pull'), which will give the requisite openness and relaxation to the lips.

oh is probably the most useful vowel of all, giving round, open tone, but it must be pronounced loosely and broadly. The odd pronunciation affected by some people, which may inadequately be represented by *er-oh-oo*, should not be tolerated for an instant. It is good, however, to complete a sustained *oh* sound with a slight *oo*, which is natural to it.

aw lowers the jaw and opens the back of the throat, but it has a decided tendency to stiffness of the facial muscles. It is useful for giving a certain amount of 'body' and breadth to the vowel *ah* if that is too narrow in tone, though it should be used in this respect with discretion, as *ah* may easily be robbed of its brightness and clearness if it is made too broad.

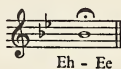
ah. Excellent for developing big, bright tone, particularly in the higher registers. It gives wide mouth capacity and resonance, but care must be taken to avoid too open a tone; it is fatally easy to shout on this vowel.

eh. Gives clearness to the tone and frontal resonance, directing the tone forward on to the front part of the palate and the teeth. It is a useful corrective to too much 'oo-ing', as there is a radical difference in the lip formation of the two vowels. Take

care that the tone on this vowel does not tend to become pinched. It must be pronounced as in the Italian *e*, not the English *ay*, which all too easily turns itself into a diphthong *ay-ee*.

ī. An excellent vowel for brightening tone which is throaty, muffled, or lacking in resonance. It must not be allowed to get too thin in quality.

ee. Most difficult to form correctly, and is usually too narrow and impoverished in tone. As a cure for this, combine the vowel with *eh* thus:



At the changing of the vowel, see that the mouth is not too extended on each side, with the lips close up against the teeth. The lips should remain in almost the same position for the two vowels; this will give the requisite breadth to the tone, which is particularly useful in connexion with high notes. For a specially awkward high note a preliminary *oh* vowel will help to give forward tone and looseness.

A list of simple and compound vowels used in ordinary speech is now given. They should be memorized, for the teacher must be quite clear about the relationship between speech and song, particularly in connexion with compound vowel sounds.

Simple:

- | | |
|--|-----------------------|
| 1. <i>oo</i> . | 8. <i>er</i> (earth). |
| 2. <i>oo</i> (as in 'book' or 'pull'). | 9. <i>a</i> (ran). |
| 3. <i>oh</i> . | 10. <i>e</i> (den). |
| 4. <i>ō</i> (as in 'hot'). | 11. <i>eh</i> (play). |
| 5. <i>aw</i> . | 12. <i>ī</i> (sit). |
| 6. <i>ah</i> . | 13. <i>ee</i> . |
| 7. <i>ũ</i> (rub, or love). | |

Compound:

- | | |
|---------------------------|---|
| 1. <i>u</i> tune | = 12 + 1. |
| 2. <i>i</i> (lie) | = 6 + 12. |
| 3. <i>ow</i> (now) | = 6 + 2. |
| 4. <i>oy</i> (joy) | = 5 + 12. |
| 5. <i>ī-er</i> (clear) | = 12 + 8. |
| 6. <i>a-er</i> (dare) | = 9 + 8 (with an admixture of 10 in the 1st vowel). |
| 7. <i>oo-er</i> (poor) | = 1 + 8. |
| 8. <i>ī-oo-er</i> (pure) | = 12 + 1 + 8. |
| 9. <i>ah-ŭ-er</i> (power) | = 6 + 7 + 8. |
| 10. <i>ah-e-er</i> (lyre) | = 6 + 12 + 8. |

In talking, the two sounds in a compound vowel are merged imperceptibly into one another, and the length of time given to each is roughly the same. In singing, the principal vowel necessarily must often be greatly prolonged, and the auxiliary vowel more clearly differentiated. Put tersely, the principal vowel sound must be held on, taking care not to change its shape or colour until just before the note ends, when the auxiliary vowel is disposed of in a flash, just touched and no more. When compound vowels have the auxiliary in front, the reverse is the case, as in 'tune'. The *ī* is given the shortest time possible before the principal sound *oo*. With the word 'clear', the *ī* is prolonged until just before the end of the note, which is finished by a tiny rolled *r*. 'Poor' should be a prolonged *oo* (1) and finished similarly. 'Pure' will be a combination of *p-i* followed by *oo* (2) and the rolled *r*; thus, *pi-oo-er*. 'Power' is practically *p-ah-ŭ-r* with accent and prolongation of the first vowel, merging into the auxiliary *ŭ* just before the final *r*, and 'lyre' will be *l-ah-ŭ-r*, the 'ah' prolonged, merging into *ŭ* just before the final *r*.

A special word is necessary in connexion with No. 7 in the

simple vowels, *ũ* as in 'love'. This particular word suffers a good deal at the hands of singers with big, imperfectly controlled voices; unfortunately, just the people who sing the type of song in which the word most often occurs. There is no real reason why, with care, the vowel should not retain its pure sound almost entirely. In prolongation, it is fatally easy to turn it into 'larve', 'lorve', or 'lurve', but only a *tincture* of these sounds need be admitted. The vowel *ũ* is used as an unaccented first syllable, as in 'along', or as a final syllable such as 'golden' or 'molten', which becomes 'goldun' and 'moltun'. Some teachers insist on the pure vowel *e* (as in 'den'), making the word 'golden', but this is a mistake nowadays, when the original sound (which is incidentally rather ugly) has been dropped. During the singing of vowels in voice-production exercises, allow as little neutralization as possible, for not only is the impure sound faulty in itself but very definitely detracts from the resonance and clarity of the vocal tone. Look carefully at the formation of the lips, and give the class constant reminders about the correct position of the tongue. Naturally, when taking a large class, it is almost impossible to make sure that correct lip formation and tongue position is being carried out by all the pupils. But it is astonishing what can be done in this direction by a teacher who takes the trouble to walk round his class, and who has a keen aural sense coupled with determination to get to the root of faulty tone production.

There is no doubt whatever that a slight touch of North of England breadth in the vowels will give most satisfactory results; this is particularly desirable in certain schools where a refined accent is cultivated with somewhat devastating effects on singing vowels. It cannot be too strongly urged that the teacher should sing all the double vowels over to himself in front of a mirror until he is absolutely clear as to where the

difficulties lie. It is quite impossible to give a clear and concise explanation of awkward vowels unless this is done; no amount of memorizing lists of words will suffice unless it is combined with personal research and practical application.

3. CONSONANTS

As a rule, very few words can be heard when a number of people, adults or children, are singing together. As a proof of this, notice the comparative ease with which the articulation is heard at a choral concert, when looking at the words printed in the programme, as compared with the difficulty experienced when no words are provided. If a little thought is given to the relative lengths allotted in singing to the vowels and consonants, this would seem to be almost inevitable, unless especial attention is drawn to the necessity for clear articulation. The reason is that probably not more than half the choir are troubling to articulate the words with really clear definition, but are supplying their full quota of tone *on the vowels*. Consequently, quite a continuous melodic line is preserved, but the listener has often to remain in ignorance as to the subject of the text. The reverse of this is heard when an over-zealous teacher makes a fetish of articulation, with the result that there is no continuity of vocal line at all, but a series of little tablets of sound, separated by consonants which chop through the tone like a hatchet.

There can be no doubt that consonants, unless they are articulated with care, always endanger the continuity and flow of the vocal line, and, if exaggerated, completely wreck it. The rule for correct articulation is that the vowel sound should be as long as possible, and the consonant be clearly and neatly performed in an instant of time. After all, the consonant is not a musical sound at all, therefore the singer should lose no time in passing on to the vowel, which gives the tone.

The best and quickest method of securing proper observance

of consonants is to articulate very quietly; the following would be the procedure: take some example from the classics, such as:

Andante

With ver - dure clad the fields ap - pear, De -

- light - ful to the rav - ish'd sense;

The class repeats the words quietly. The probable result in the majority of cases will be 'With verder clad the fiel's appear, delightful to the ravish's sense', the *d* of 'clad' and the *t* of 'delightful' sounding dead and lacking in definition. The teacher points out the lack of definition, slightly exaggerating all mistakes. Then he draws the attention of the class to the vital parts played in articulation by the lips, teeth, and tip of the tongue, and demonstrates the value of whispering. The class then whispers the two phrases slowly, exaggerating all the consonants, and giving plenty of time to the vowels, and, after that, says it quietly, up to speed, and with the consonants normal but very distinct. Finally, the passage is sung. Here the tune is transposed down a tone for this purpose so as to be in an entirely comfortable part of the voice, and the vocal line

is incorporated into the accompaniment. Teachers should be careful when elucidating one technical point not to obscure it unwittingly by another. In the present example, were the original key used for certain classes, the second bar would lie rather high, and time would be wasted in preventing the children from 'scooping' on to the first syllable of the word 'appear'. Any section of a song which gives trouble may be treated in the same way, or, if one particular word is the offender, several other words possessing the same consonant should be repeated quietly.

Particular care must be taken with a combination of two words which entails the neat articulation of the final consonant of one word followed immediately by the initial consonant of the other. There is no excuse for the very prevalent habit amongst singers of merging the two consonants into one, as in 'with the' and 'flowers sweet' which are sung as 'wi'-the' and 'flower'-sweet'. Admittedly it is difficult clearly to articulate both consonants and, at the same time, to avoid severing too widely the even flow of sound, but, with careful attention, it can be done. Of course, the sound must be broken momentarily, but it need not suffer more than that. With singers, realization of the difficulty, and a good deal of musical determination, is what is required; in class-work, carefully prepared elucidations, given in a crisp and illuminating way by the teacher.

There is no point in giving a description of the positions assumed by the tongue and lips during the correct articulation of consonants; it is far better for the teacher to experiment for himself, as for the study of vowels, preparatory to demonstrating to a class. The real difficulty about faulty articulation is that, usually, it is not only confined to one particular word here and there, but is a general blight which spreads itself over the whole of the singing of class-songs. But careful practice for a

few minutes occasionally will make a class attentive to its shortcomings, and progress, though gradual, will be sure. Nevertheless, it is a common ailment that all teachers of chorus work have to contend with, and be always on the look-out for, from the most highly trained professional choir to the junior singing-class in a school. An excellent example for securing lip and tongue movement is the following:

CHESAPEAKE AND SHANNON

The Ches-a-peake so bold out of Bos-ton, I am told, Came to
take a Brit-ish fri-gate neat and han-dy, O! The
peo-ple of the port came—out to see the sport, With their
mu-sic play-ing Yan-kee doo-dle dan-dy, O!

CHORUS
Yan-kee doo-dle, Yan-kee doo-dle dan-dy, O! The
peo-ple of the port came—out to see the sport, With their
mu-sic play-ing Yan-kee doo-dle dan-dy, O!

It is quite reasonable sometimes slightly to over-emphasize the initial consonant, as, for instance, when a word appears on a high note at the top of a big climax, and maximum tone is required. When this is done, a pocket of air is thrust out with

the consonant, which gives added force to the attack of the note and ensures correct frontal resonance for the vowel. When two consonants together form the beginning of a word, as in 'glory' or 'slay', take care that the initial sounds *gl* and *sl* are not isolated from the succeeding vowels, also that 'praise' does not become 'per-raise'. This is often done, but there is absolutely no justification for it; the consonants should add powerful emphasis, but be sung almost simultaneously with the vowels.

Chapter IV

VOICE-PRODUCTION

I. INTRODUCTORY

The amount of time allowed for class-singing is extremely small in almost every school curriculum, and, in many places, the only occasions on which the subject is particularly blessed is in connexion with a special function of some kind. Undoubtedly, there has been a tremendous improvement in this respect within the last few years; most of the public schools for instance attach considerable importance to their music, which they take care to put in the hands of men and women of culture. Even so, teachers of class-singing have considerable difficulty in planning their lessons so as to include systematic voice-training on anything like adequate lines. But a great deal may be done if the technique of the subject is thoroughly understood, if the exercises are few in number, and given with a definite purpose. They need not occupy more than a few minutes, and even then not necessarily at every lesson, but possibly alternated with breathing exercises. It is a mistake to make any lesson too full of technical details, and the study of songs should always receive the major share of the time. Above all, the study of vocal technique must be made genuinely interesting, right and wrong methods of tone-production demonstrated, faults exaggerated if necessary for the sake of clearness, and constant, thoughtfully applied effort made to lift the whole subject out of the deadly atmosphere of mere routine to which it is so frequently condemned.

The teacher will soon acquire skill in using fragments of music, hymn-tunes, anthems, and songs as voice-production

exercises; they are far more interesting to the pupils than a series of ordinary exercises, are more musical, and give the added satisfaction to both teacher and class of killing two birds with one stone, i.e. learning a new tune and developing the voice. Also, such examples supply two priceless characteristics to tone-production, which voice-producing exercises can never do: colour and expression. Specific exercises should be for sustained tone, blending of registers, flexibility, and staccato; less time need be spent on flexibility than on other branches of vocal technique, for children's voices are naturally quite agile, and many examples of rapid passages can be taken from songs.

Even nowadays, many people approach the subject of voice-production in a frame of mind which might be described as a mixture of suspicion and incredulity; they think that 'there is very little in it'. In spite of the many excellent books written on voice culture, some teachers are extremely vague about the whole process, and it is no uncommon thing to hear children sing in a manner which makes one's throat ache in sympathy with them.

Let us assume that we are listening critically to the voices of a class of children who have not had the benefit of good vocal training. They have been in the incompetent hands of a teacher who was either bored with the work or terrified of it; they are the kind of material, in fact, which confronts many a teacher of class-singing who has just taken over a new post in a school. We will presume that the children are from 10 to 12 years of age, and that they have just been singing through some voice exercises and a unison song. The following points are noticed immediately:

1. (a) Hard forced tone, particularly in the lower part of the voice, and breathy tone in the higher tones; or
- (b) Quite fair tone in the higher registers, and muffled, 'plummy' tone in the notes below F (first space).

2. Singing 'under the note'. At first glance the children seem to be oblivious of any discrepancy between the pitch of their voices and that of the piano, but at the end of the song a few of the more sensitive among them look anxious, and one child draws in her breath with a little hiss of discomfort.

3. Unready attack and untidy release.

4. Inferior quality of tone at the ends of phrases, which have no 'curve', owing to lack of breath control. Before a high note, preceded by a rest, many of the children take in a deep breath, raising the shoulders and stiffening the neck.

5. Faulty diction. Practically all syllables are given the same degree of tone power, and each one is enunciated with a kind of 'separateness', which effectively destroys all hope of legato. The vowels are impure; during the holding of sustained notes the formation of the vowel is changed. Slovenly, indistinct consonants.

6. The majority of the class do not appear to enjoy singing at all, but have rather blank faces, in some cases an expression of strain during the singing of the highest notes.

7. A few of the children have strong voices of pleasant quality, and evidently regard any kind of singing as a safety-valve for an over-abundance of good spirits; they light up the entire class and carry it along. Some of their higher notes would, however, be described as a good hearty shout rather than pure singing.

This is a formidable and depressing list of faults, and not at all unusual, but the class is just the kind upon which a keen teacher of class-singing would simply long to get to work. One cheering fact has been proved over and over again: it is perfectly possible, with most unpromising material, to make children sing quite beautifully, given a combination of breathing and voice exercises and suitable songs applied systematically,

with conviction and sound technical knowledge. It is an excellent thing, if possible, for a voice exercise to be allied to some song which is being studied by the class. Children must never be allowed to feel that they are singing exercises merely because there seems to be a vague but general idea that it is a 'good thing to do'. The exercises should always, with the exception of those for sustained notes, be rhythmic, even the slowest ones. The tone can be corrected just as easily, and the rhythmic impulse gives life and shape: indispensable factors in singing of any kind, whether confined to technical exercises or not.

Careful patterning by a teacher with a good singing voice is always both valuable and time-saving, for a quickly given example conveys meaning in a way that can never be achieved by verbal explanations. For instance, it is astonishingly difficult to describe good tone to children; to say 'do it like this' coupled with an effective demonstration is both easy and convincing.

Voice-production is a fourfold process. (1) The lungs supply the motive power, which is the breath. (2) This, coming into contact with the vocal chords, causes them to vibrate, creating the sound. (3) The sound is then amplified by the resonating cavities in the nose, mouth, neck, and chest; and (4) is articulated by the tip of the tongue, the lips, and the teeth.

2. THE REGISTERS OF THE VOICE AND RESONANCE

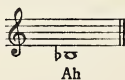
The special tone or character of the voice, when singing a series of notes, is determined by the action of the vocal organs, in conjunction with the amplification supplied by the particular resonance cavities which are being used. This series of notes is described as a Register. The compass of children's voices may be divided into three such registers; given, for convenience, the designations of Chest, Medium, and Head. These are inoffensive

terms and just suggestive enough to be of use, but they have caused unending discussion and dispute amongst teachers of solo singing. One vital issue about which the strongest and most contradictory views are held by experts is whether registers should be recognized or ignored.¹ Doubtless there are many excellent reasons for supporting either view, but there is no point in examining the question here. I would merely make the suggestion that, as may be observed in the majority of children's untrained voices, when singing an ascending scale, there is a marked difference in quality between one series of notes in the compass and another, and it would seem to be a saving of time to recognize these differing sections, and to devise exercises for their blending.

Intimately connected with the subject of registers in the voice is that of Resonance. Without embarking on any kind of anatomical discussion, it is obvious that the two tiny vocal chords, which, with their vibrations, create the initial sound, cannot possibly produce the full, rich tone which issues from the lips of a good singer. The sound must be amplified by some other agency, and this is supplied by the resonance cavities.

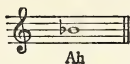
The best possible way in which to realize the position and action of these resonance cavities is for the teacher to get a female colleague to carry out the following simple demonstrations:

1. Place the hand on the upper part of the chest, and sing:



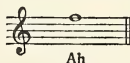
¹ I believe one reason for not recognizing the registers, in which there seems to be a good deal of sense, is that when they are discussed there inevitably follow, with lamentable frequency and worse effects, references to 'breaks' in the voice. This is a particularly unhappy term, and is one of the strongest influences towards making a singer self-conscious and nervous about registers. The result is that if a slight break is present it will tend to become obtrusive, or a voice which is particularly smooth all through the compass may develop a break.

- 2 A. Put the first finger of each hand on the sides of the nose, with the tips meeting over the bridge, and sing:



- 2 B. Now sing the same note again, and prefix the vowel with the consonant N.

3. Place the hand on the top of the head, and sing:



In each case, vibrating resonance will be felt quite plainly. Now if the lower B \flat is sung with the fingers resting on the nose (without the consonant) the vibrations will not be nearly so strong. Contrast this with the higher B \flat in the same position. Also with the hand on the head, sing the low B \flat , and contrast this with the high F; finally, with the hand on the chest, first sing high F and then low B \flat . Naturally, there is pronounced neck and throat resonance and vibration during the singing of all these notes; the source of the vibration, the larynx, being situated there. A striking way of demonstrating nasal resonance is to put the fingers on the sides of the nose and say the word 'gingham', lingering on the *n*; the nose will simply *buzz* with resonance.

Thus it is clear that the notes 'ring' in different resonance cavities. The advantage of knowing this fact is that we can build upon it one of the most potent influences in vocal technique. If the different sounds are mentally directed towards their appropriate resonance cavities, the resonance will tend to increase, and the voice become amplified and enriched. The chest register is not to any considerable extent involved in children's voices, but there are a few notes in that series and they will be given careful consideration.

The extent of the registers in children's voices is shown here,

with an indication of the locality of the physical sensations (vibration) which are felt when the different parts of the vocal compass are set into motion:

The Chest Register.



in the upper part of the chest and the neck.

The Medium Register.



in the mouth and nasal cavities.

The Head Register.



moving upwards from the top of the nose and forehead to the highest point in the head.

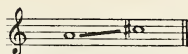
It must be clearly understood that the notes given as showing the extent of each register are merely approximate, being arrived at by general observation. Naturally, the limits of the registers vary a good deal in individual voices.

If a boy of about 10 or 11, with an absolutely untrained voice, were called out of the street, and could be induced to sing these four notes:



to the vowel sound *oh*, pausing on each, most probably the following would happen. He would sing the two lowest notes in the chest register, and a peculiarly unpleasant sound it would be too. On reaching the higher C, he would feel, and sound, uncomfortable, for he would most likely force up his chest register, thereby making the tone terribly penetrating and coarse in quality (incidentally, the strain would be shown in his face). Then, when he attacked the E, there would almost certainly be a radical change in the tone, it would be a queer, rather pinched and breathy, but completely different sort of

sound, probably a good deal quieter and more pleasant altogether. He would then be using the head register quite unconsciously. If he were told to sing an ascending scale of a tenth from middle C, the change in tone quality would be even more marked, a kind of 'break' happening somewhere about the third

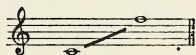


when the voice would suddenly assume the second quality.

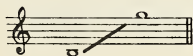
A demonstration of this kind may be witnessed at the voice trial of practically any small church choir in a provincial town. To do justice to those excellent practical musicians, the church-organist-choirmasters, it must be added that such a boy's voice, if it contained any quality at all which could be developed to advantage, would undergo a decided change for the better within six months.

3. VOICE-TRAINING

The average compass of young children's voices of, say, about 10 years of age, is approximately:

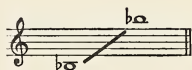


This is Nature's gift to the child, and it must be the singing-class teacher's first care to preserve the notes which lie in that compass, and to develop them in as natural a way as possible, avoiding any risk of strain (a quite beautiful high G or G# may be coaxed from young children, but it is always at grave risk to their voices). As the voices mature, with proper training, the compass may safely be extended (but only very gradually) until the sopranos in a girls' senior class will sing quite comfortably within a range of

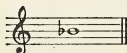


A semitone outside this limit, above or below, should be both exceptional and used with the utmost care, and then only when the 'approach' to the note is one which allows it to be taken with ease.

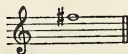
Boys with good voices, given careful training, will develop a compass of



as their voices are extremely flexible, and possess a much more extensive head register than girls. The mistake should not be made of regarding all boys as possible choristers, with a big range of voice; this is by no means the case. It is common to hear a class of boys, in a song containing high Gs, which to the casual listener may sound bright and happy, with, roughly speaking, the same volume of tone throughout the compass. But an attentive observer will notice that only a few of the boys are taking the high notes with comfort, the rest are merely hanging on grimly as far as they are able, dropping out somewhere round about F (fifth line). It is interesting to watch the faces of such boys when they are singing



and



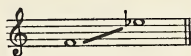
The contrast in expression is self-explanatory.

Undoubtedly, the 'open sesame' to the cultivation of beautiful tone in children's voices is soft singing. It has many advantages, the most obvious being:

1. It is impossible to force the voice when singing softly.
2. Much better tone will be produced almost immediately, especially in the head register.
3. Intonation will more often be accurate, and, if faulty, less troublesome to correct.

4. There is no risk of strain or fatigue.
5. The registers can be blended easily and naturally.
6. Expressiveness in singing will be attainable at once.

The part of the voice which lies between

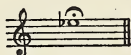


should be trained first, beginning from the E \flat and working downwards. These are the notes on which children will most readily use correct voice-production.

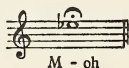
There must be a feeling of looseness about the lower part of the face and throat during all singing; ease of production is the thing constantly to aim for. The mouth should be well open on vowel sounds, but a careful watch must be kept to prevent stiffness of the jaw. If the teacher says quietly, 'Loosen, relax', accompanied by a gentle dropping movement of the hand, this will promote a feeling of relaxation about the muscles of the face. In defence of describing such an apparently obvious procedure as this, it must be stated that teachers often give the right direction in quite the wrong way; I have seen the command 'Don't stiffen' accompanied by an upraised arm and a clenched fist! Children are extremely sensitive to an expressive tone of voice or an appropriate gesture; this should never be forgotten during class-singing.

The intake of breath before attacking a note should be moderate; a really big breath often produces inferior tone, which is either dull or breathy in quality, and the control of the first moment of emission is all-important.

Exercise 1 A is given on long-sustained notes, for placing the voice and cultivating the head register:



sung to the vowel sound *oh*, with a preliminary *m* or *n*. The note should be attacked cleanly, and released tidily with a slight tapering of the sound, taking care that the tone does not slip back into the throat. No breath must be allowed to escape, apart from its function of voice-producing; the inhaling of just sufficient breath for good, steady tone and control of emission will prevent this. See that the chest does not drop, particularly at the moment of attack. The tone should be *mp*, and the children must be told to feel the sensation of 'lifting' the voice (not pressing or forcing it) into the front part of the head. This will produce a natural crescendo on the note which will help to 'place' it. Preliminary humming is useful in assisting the voice to resonate in the head, thus:

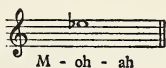


M is a better consonant than *n* for the purpose of humming, as no movement of the tongue is necessary. (In articulating *n*, the tongue is pressed against the hard palate, just behind the upper front teeth, and must drop to the bottom of the mouth for the production of the vowel sound.) Aim for quiet beauty of tone, steadily floating out on the breath. If the vowel sound tends to become too narrow or 'plummy', substitute the *ö* (as in 'hot'), which will increase the mouth capacity and give more tone. Any inclination to force or sing loudly can be checked immediately by using *oo*. Tone which is too breathy in quality may be improved by the practice of Staccato Exercise (a) given on p. 55. At a later stage, when ascending scales have been sung without any tendency to force up the registers Staccato Exercise (b) may be used.

Descend chromatically to F (first space), pausing on each note, and dealing with it in the same way. Remind the children

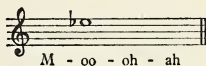
of the position of the tongue, and insist on the same quality of tone being used for every note. The notes C#, C, and B, must be sung rather more softly than the others at first, to bridge over any slight 'join'¹ which may show itself when passing from the head to the medium register. As the pitch gradually descends, the 'placing' of the voice should be slightly lowered, being lifted on to the hard palate.

Exercise 1 B. Sing sustained notes as before, using two vowels:



The changing of the vowel should be almost imperceptible, and the forward position of the voice secured by *oh* retained during *ah*. The teacher must regulate the length of the note so as to allow of its being sung with comfort; if it is held too long the tone will slip back and become inferior owing to insufficiency of breath.

Exercise 1 c. Using three vowels:



merging imperceptibly as before, retaining the forward position. The vowels *eh* and *ee* are best reserved for later practice, when the voice and its proper 'placing' have become more developed and assured.

The whole series of voice-production exercises, with simple accompaniments, is given on pp. 51-56.

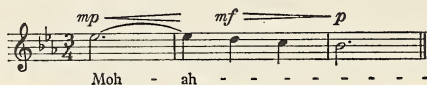
Exercise 2 A. For blending the registers:



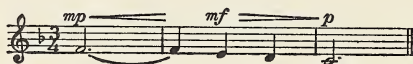
¹ This term is used in preference to the objectionable 'break'.

Sing first to *oh* with preliminary *m* or *n*. The tone is increased in the crescendo to *mf* not *f*. If there is the least tendency to force the tone, keep to *p* or *mp*.

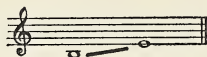
Exercise 2 B.



This exercise should be carried down until the last note is middle C, thus:



As the chest register is being approached, the class should be told to feel that the back of the throat is very loose and open; the larynx will be low, and the larger mouth capacity will give added resonance and 'body' to the tone. The sound should be aimed at the front of the mouth. Extreme care must be taken in developing the notes of the chest register. Be content at first to confine the tone to *p* and *mp*, until the placing is realized clearly, and the blending of the registers quite smooth and comfortable. A *mf* tone should be regarded as the general limit in power for the notes which lie in this compass:

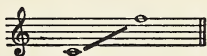


a *f* being used only on the rarest occasions. In this particular part of the voice, the teacher must always be on the look-out for forcing or strain. The quality of the former will be recognized instantly, for nothing is more hideously unmusical than the tone of a forced chest note; but strain is a much more subtle and difficult thing to discover. Observe the faces of the children; the expression of the eyes, any stiffness of the jaw and throat.

Looseness, and a quiet but warm, correctly placed tone; those are the things to go for.

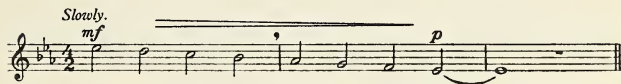
Descending scales. These are the finest possible exercises for blending the registers and equalizing the vocal tone throughout the whole of its compass. They should be given on the following vowels: *oo, oh, ö, ah, eh*, and occasionally *i* with, at first, a preliminary consonant. Purity in the vowel sounds must be insisted upon, no neutral sound allowed, such as *er* for *ah*, or an *ah* which is nearly *aw* (see p. 23). At first, all the scales should be sung slowly, decrescendo, reaching a *p* at the bottom note. When the tone becomes quite pure, and is 'placed' properly, the whole scale may be sung *mf*, and the speed gradually increased. Look out for, and correct, flattening; this will occur on the 7th, 5th, and 3rd degrees of the scale, and do not forget the efficacy of soft singing and humming.

Several rhythmic versions of the descending scale are now given; they should be sung within a compass of



The key of E♭ is quoted for all examples, as it is one of the most comfortable for children's voices.

Exercise 3.



There is a fresh intake of breath at ' ; when the pace is quickened, this should be omitted.

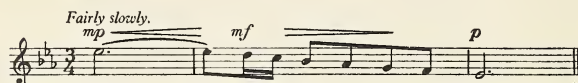
Exercise 4.



Exercise 5.



Exercise 6.



The first ascending exercises should be those that leap from one register to another; they will assist in placing the voice and gaining frontal resonance. If ascending scales are given at once, there is always a danger of the lower register being forced up into the higher, which will cause serious strain and a very perceptible, unpleasant-sounding 'break' between the registers, which may be extremely difficult to eradicate.

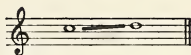
Exercise 7.



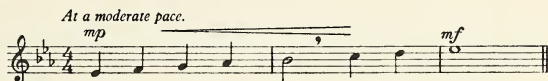
The following combinations of vowels may be used (with preliminary *n* or *m*), *oh*, *oh-ah*, *ah-ah*, *ah-eh*. The class should be reminded to place the top note in the front part of the head. The \checkmark does not represent a second intake of breath, but merely a cessation of sound. If a fresh attack is made with the additional aid of a consonant, added brightness and clearness will be obtained. After some practice, the top note may be sung *f*. When this is securely placed, the exercise should be sung without the vocal break. Sing first in the keys of D, Eb, E, F (exceptionally F#), then return to D, Db, and C.

Ascending scales are to be sung slowly and softly at first, the

teacher listening most critically for any sign of forcing in the region of

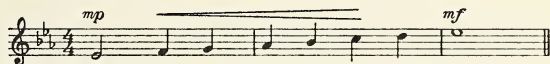


If the scale is sung really quietly and with economy of breath pressure, it should not be necessary to have a second intake of breath. If, however, the last note or two lack tone, sing the scale thus:



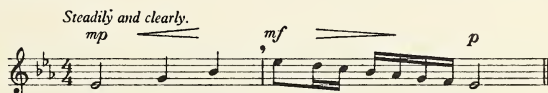
The crescendo is only slight, and at the first sign of forcing should be reduced.

Exercise 8.



Sing in the keys of E \flat , E, F (F \sharp), D, D \flat , and C.

Exercise 9.



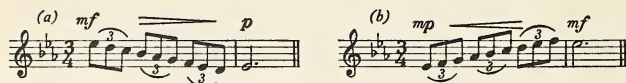
Sing in the same keys as Exercise 8. The descending scale should be sung cleanly; if 'smudging' occurs, sing each note to a separate *lah*, thus:



Exercise 10.

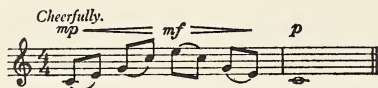


Sing to separate *lah* first; when definition of notes is quite clear, sing to one continuous vowel, putting a fairly strong accent on the first of each group of triplets. These can easily be 'ironed out' when the notes are cleanly sung. This exercise should be sung first in two sections, thus:



(Attention should be drawn to the change in time.)

Exercise 11.



Owing to its extensive range, this exercise should only be sung in the keys of C, D \flat , and D (exceptionally, E \flat). When, in the given example, the arpeggio reaches the C and E, the voice placing should be in the forehead.

Exercise 12.



To be sung in the same keys as the previous exercise. Look out for flattening of the leading note. Take care that the chin does not tilt upwards in the singing of Exercises 11 and 12; this may occur at the crest of the arpeggio, and will tend to cause the voice to slip back into the throat. If difficulty is experienced in placing the higher notes, the head should incline slightly forward (retaining the feeling of looseness in the neck and lower jaw); this will help the voice to ring in the upper part of the head.

Exercise 13.

Lightly.
mp

(a) *mf*

(b) *p*

simile

To be sung very lightly, with carefully controlled emission of the breath. Adopt the same procedure as in Exercise 10.

Exercise 14.

Flowing.
p

(a) *mp* *mp* *mf*

(b) *mf* *mp* *mp* *p*

simile

At first there should be a slight 'lean' on the second half of each beat, which will help to bring the tone forward and to give definition to the notes. Afterwards move the pressure away from the second half of the beat to the first note of each group. When this is done, see that there is no slipping back of the voice.

The accompanying of vocal exercises requires a well-prepared technique of its own. One often hears this kind of thing: the right hand playing the vocal line (*ff*) and the left hand supplying (*mp*) an extremely tentative accompaniment which makes no pretence at any sort of correct harmonic structure, sometimes being left hopelessly behind the happier right hand, which has only single notes to play. Add to these inaccuracies some unskilful flirting with the sustaining pedal and the picture of incompetence is complete. It is hardly necessary to draw

attention to all the evils which attend this kind of accompanying; perhaps two salient points should be mentioned however.

1. If the teacher plays every note of the vocal line of the exercise, particularly in the case of a quick-moving melody, it is impossible to listen critically to its performance by the class.
2. The inadequate support given by the left hand is largely responsible for the absence of rhythmic impulse and faulty intonation which are the invariable results of such accompanying. This is quite apart from the lack of confidence which it induces amongst the more musical of the children.

The accompaniments should supply (a) key foundation, (b) rhythm, (c) shape. They should be extremely light in texture, any thickness of chording being strictly avoided, for this is not only unmusical but covers up many of the vocal misdemeanours of the class. When accompanying flexibility exercises, the touch should be stimulating and sparkling. The teacher must know all the accompaniments by heart, and, of course, be prepared to play them in all keys. The examples given here are absolutely straightforward and do not pretend to be ideal; they are inserted merely in order that the teacher will have no excuse for not knowing at least one set. There is no reason why a pianist should not amplify them, transposing (during the singing) an octave higher, or separating the right and left hands more widely, by playing everything except the bass line an octave higher, and the bass in octaves, always remembering not to thicken the chords near the pitch of the vocal line. Any desire to improve the accompaniments harmonically should be allied to a firm determination to memorize the improvements.

4. VOCAL EXERCISES WITH ACCOMPANIMENTS

Slowly.

mp *mf* *p*

Slowly.

mf *p*

Fairly slowly.

mf *p*

With a steady swing.

mf *p*

Fairly slowly.

Musical score for 'Fairly slowly.' in 3/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, then a quarter note Bb4, and ends with a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics are marked as *mp* (mezzo-piano) for the first measure, *mf* (mezzo-forte) for the second, and *p* (piano) for the third.

Slowly but brightly.

Musical score for 'Slowly but brightly.' in 4/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The vocal line starts with a half note D4, followed by a half note E4, and ends with a whole note D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics are marked as *mp* (mezzo-piano) for the first measure and *mf* (mezzo-forte) for the second.

At a moderate pace.

Musical score for 'At a moderate pace.' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a half note A4, then a half note Bb4, and ends with a whole note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics are marked as *p* (piano) for the first measure and *mf* (mezzo-forte) for the second.

Musical score for 'At a moderate pace.' in 4/4 time, key of B-flat major. This block shows the continuation of the piano accompaniment from the previous section. The vocal line is not present in this block. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics are marked as *p* (piano) for the first measure and *mf* (mezzo-forte) for the second.

Steadily and clearly.

mp *mf* *p*

With a lilt.

mf *simile* *mp* *mf*

(a)

mf *p*

(b)

mp *mf*

Cheerfully.

mp *mf* *p*

Voice-Training and Conducting in Schools

Lightly but not fast.

Musical score for 'Lightly but not fast.' in 4/4 time. The vocal line (treble clef) features a melody with three triplet markings. The piano accompaniment (grand staff) consists of chords and single notes. Dynamics are marked as *mp*, *mf*, and *p* across the vocal line.

Lightly.

Musical score for 'Lightly.' (a) in 4/4 time. The vocal line (treble clef) has a triplet marking and the word *simile*. The piano accompaniment (grand staff) features chords and single notes. Dynamics are marked as *mp* and *mf*.

Musical score for 'Lightly.' (b) in 4/4 time. The vocal line (treble clef) has triplet markings and the word *simile*. The piano accompaniment (grand staff) features chords and single notes. Dynamics are marked as *mf* and *p*.

Flowing.

Musical score for 'Flowing.' (a) in 4/4 time. The vocal line (treble clef) has a triplet marking. The piano accompaniment (grand staff) features chords and single notes. Dynamics are marked as *p* and *mp*.

mp mf

(b)

mf mp

mp p

Staccato Exercise. (a)

Very lightly.

Nah - ah - ah - ah - ah - ah - ah - ah - ah.

mp mf

(b) *Very lightly.*

Musical score for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The voice part consists of a single melodic line with lyrics: "Nah - ah - ah - ah - ah - ah - ah - ah - ah." The piano accompaniment consists of two staves (treble and bass clef). The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The piece is marked *mp* (mezzo-piano) and ends with a *mf* (mezzo-forte) dynamic marking.

Nah - ah - ah - ah - ah - ah - ah - ah - ah.

mp *mf*

Chapter V

THE TEACHING OF SONGS

I. INTRODUCTORY

Of all the departments of class-singing technique in schools, that of teaching and learning new songs seems to be the most hazy, casual, and time-wasting. Teachers are apt to trust to luck, their own originality, personality, keenness, and the appeal of a good song to the children, to get them through. In my own experience, the personality of the average teacher is only able to express itself when the material he is working with (i.e. in this case, the song) is thoroughly familiar to him; otherwise, his teaching style is cramped, and, so far from any originality he may possess being given a chance, he may even find himself searching for words. What happens in many cases is that the teacher, most probably in a chronic state of being short of time, sits down at the piano and plays over the song in sections, with the vocal line well to the fore. Not having taken the trouble to make himself completely familiar with either music or words, he must, unless he has specially trained himself to do otherwise, keep his eyes glued to the copy.

The children are then commanded to do one of two things: either to 'sing up and get a general idea of the tune' (not a bad thing), or merely to copy each section parrot-like after it has been played several times to them. This playing-over of sections is usually done in an entirely bald kind of way, without using any of the hundred and one little devices which can make such a thing both interesting and easily memorized. After an exceedingly boring quarter of an hour, with the teacher getting cross and the children irritated, fidgety, and convinced that it

is the dullest song they have ever heard, and the most difficult, the class begins to get some sort of notion of 'how the tune goes'. This performance is usually punctuated with frequent stops in order that refractory pupils may be dealt with. I am afraid that my sympathies are almost entirely with the children, for, being uninterested and discouraged, they will naturally turn to something more amusing, and who can blame them?

Then the teacher says, 'Now we will have a look at the expression.' 'Expression' is usually spoken of in terms of 'make a crescendo in the second bar on page 2, and don't forget to die away at the bottom of page 3. Look out for those accents in the third bar, second line on the same page (it goes a bit slower there remember—I don't know whether I agree with that or not, but I'll tell you later).' All this is without reference to the sense of the words or the curve of the tune or a climax. The whole of the song is thus surveyed, with an injunction or remark in regard to difficulties or expression in practically every bar. The children cannot remember more than one or two of the directions, and sing again with almost precisely the same result as before. In the majority of classes, the song would be picked up eventually by a conglomeration of (1) initiative; (2) a desire to meet something new; (3) the help of words; (4) imitation; (5) quickness of memory; (6) recognition of rhythm, melodic curve, and climax, which children are conscious of in spite of the teacher.

Sometimes, unskilled teachers spend a great deal of time in discussing the words of a new song, asking the class all kinds of questions as to the meaning of the poem, details of the author, the composer, problems connected with the music, such as modulations, intervals, Italian speed directions, and the like. (I once heard a teacher talk for seventeen minutes in this manner.) A relevant question or two, given here and there,

may be both necessary and constructive, but the important thing is to get the children singing as soon as possible; the lesson should be one of class-singing from the word 'go'.

It is of the utmost importance that the teacher should be equipped with not merely one, but many different methods of teaching songs. Conditions vary so much in schools, with reference to the age and grading of children in singing-classes, that I have thought it best to outline two methods of teaching unison songs, suitable for both juniors and middle-school children. By studying both methods carefully, adopting them wholly or in part, or combining them, it should be easy to devise schemes for the teaching of new songs to children of any age or stage of technique below that of seniors. Whatever plan the teacher decides to use, it must be systematic, progressive, rapid, and interesting. Before examining teaching procedure, it is necessary to consider the approach to new songs from the teacher's point of view.


2. THE STUDY OF SONGS PREPARATORY TO TEACHING THEM TO A CLASS OF CHILDREN

Unison Songs

1. Observe and remember the key and time signatures. This is not so obvious as it seems; people often look at their watches without really noting the time; still more often musicians take a superficial glance at key and time signatures and then, after playing a few bars, find it necessary to refresh their memories by referring back to the opening bar.
2. Tempo.¹ If there is no indication of tempo in the song, one should be chosen which will secure clarity for the shortest

¹ Comparatively few people take the trouble to discover and memorize what ♩ = 60 really signifies in terms of speed. It is realized of course that each beat is a second in length, but what is not known with any degree of accuracy is the actual pace set by the successive seconds.

notes, no lack of cohesion for the longest, and preserve the melodic shape and rhythmic swing of the whole.

3. Changes of key, and the chords which form the modulations.
4. Rhythmic difficulties. Tap these, or beat time and say the words to the correct rhythm.
5. Syncopation. Analyse this, noting whether it is caused by short notes followed by long, as  or rests, or tied notes.
6. Pitch difficulties, awkward intervals, chromaticisms. With regard to the intervals, think out elucidations for these which can be given crisply. If your classes are conversant with the sol-fa system, it should be used unhesitatingly; if not, bisect the intervals to help the children to recognize them clearly, quickly, and lastingly.
7. Scale passages. If descending, prepare for flattening, particularly on the leading note, fifth, and third: if ascending, the tendency will be to sharpen.
8. Climaxes of words and music. Do they coincide?
9. Decide on the 'high-spot' in the song, i.e. the principal climax; and the exact bar where the preparation for this begins.
10. Pronunciation and diction. The best of us need to take more care in this matter. Purity of vowel sounds and neat consonants; note any particularly difficult bars.
11. The accompaniment. Is it independent in character, or does it merely follow the voice part round?
12. The bass line of the accompaniment. Look with especial care at this all the way through, for it must support the whole harmonic structure, and may need amplifying while the song is being learnt.
13. Decide whether you agree with the editorial directions as to speed and marks of expression; do not blindly follow,

but use your discretion with regard to these in the case of a classical composition. The directions are most probably not those of the composer, but of some modern editor who may or may not have the correct view. Be careful, however, to hear a performance of the song by some reputable musician (i.e. as near a traditional reading as possible) before making up your mind. You can still have your own view of the work after that, but may be prevented from doing something indiscreet in the way of speed or manner or performance. When studying a song by a living composer, follow the speed directions and marks of expression as closely as possible if they are indicated, unless they seem quite obviously wrong; such slips do occur sometimes. Always remember, the composer *may* be in the audience when the song is performed, and will probably be annoyed if you try to improve his ideas.

14. Read through the words with a critical eye; this is one sure way of cutting out the second-rate from your repertoire. It is possible occasionally to discover a song with poor words linked to good music, but composers (certainly living composers) are usually discriminating about the poems which they choose for setting. But in the case of songs by Bach and Handel for instance, look at the music first and do not trouble to criticize the words too closely, possibly rejecting the song on their account. The words used by these two masters in their songs are sometimes dull, sometimes frankly absurd, and almost always devoid of poetic beauty or interest. 'The music is the thing', and that is more than enough.
15. Have all breathing places quite clearly fixed in your mind. Try, if possible, to secure well-shaped musical phrases in conjunction with proper punctuation; this cannot always be achieved, in which case the sense of the words must

come first in importance. There are instances in which the insertion of a breathing place matters little to the correct rendering of the poetic phrase, but ensures the artistic shaping of the melodic line; do not hesitate then to go for the result which will be the most satisfactory from a musical point of view. Quite often, too, a punctuation mark does not imply the taking of a fresh breath; the teacher's musicianship and good taste must always be the deciding factors.

Now take the song to the piano and work through it carefully, as far as possible incorporating vocal line and accompaniment into one musical whole; from the teacher's point of view, your performance is not complete if the accompaniment is merely played as written. Play it through several times until it begins to lie comfortably under the fingers.

Then alter the accompaniment, treating it as though supporting a class which is singing the song at sight, that is to say, only indicating the outline of the vocal line (perhaps the first note of each bar and a few others), and giving fuller harmonies at critical places to help the voices. Now, amplify the accompaniment, playing it as though you were lifting along a class of 100 children. This will make the song your own, in the sense that you will become completely familiar with it and realize all its musical possibilities and difficulties.

After putting away the song for a day or two, try to play as much of it as possible from memory; you will be astonished at the amount that it will be possible to reproduce with practice. Study on these lines will develop the faculty of quick and accurate reading of new music, rapidly but thoroughly taking in all its essential features, and, most important of all, of being able to get to its musical heart. Your teaching technique and all-round musicianship will be stimulated as in no other way.

It is possible, with practice, to obtain a quite adequate idea of a new song within a few minutes.

Try to acquire the habit of studying music away from the pianoforte, your powers of observation will be strengthened, and you will not become the slave of the piano as are so many musicians. Conversely, if you go straight to the piano with a new song, you will most probably miss many of its really important features, being content to play it through and to leave it at that. Make quite certain of being able to bring in the voice part, if it enters on an odd beat or half-beat; practise beating time and saying over the awkward entry until it is absolutely clear.

Two-part Songs

The study of two-part songs may be done on exactly the same lines as for unison, with the addition of the following:

1. Look out for canonic writing. If this is present, observe its species; whether it is canon in the unison, as in John Ireland's 'In Praise of May', or in the second above, as in 'A Christmas Carol' by Carl Reinecke, or by inversion, of which an excellent example is Charles Wood's 'To Music'.
2. How the voices may help each other in their entries, with regard to pitch and rhythm.
3. How one voice may support the other in the preparation for, and achievement of, a climax.
4. In a well-written song, the intertwining of the voices will necessitate careful treatment at certain places, emphasis or brightening of tone, bringing out the colours vividly.
5. Notice and mark for special practice any cross-rhythm which occurs between the voices; a particularly interesting form of this will be found in Vaughan Williams's 'It was a lover and his lass'.

6. In a song written for soprano and alto, the lower voice must be given especial attention to make it of equal interest with the treble; deepening of colour in the accompaniment, and variety of tone in the voices will need to be studied. Otherwise, the lower voices will be discouraged, and the effect will be that of a well-sung tune accompanied by a depressed, uninteresting under-part.

Three-part Songs

The same procedure as in two-part songs, keeping a very careful eye on the possibilities for independent interest in all the voices. Look first at the two lower parts, making the most of any moments of musical beauty which they may have. There is a particular joy in discovering and dealing artistically with these places; your pupils will be old enough to respond immediately, and combine with you in producing a finished performance.

In playing over two- and three-part songs, special practice will be necessary for incorporating the voices into the accompaniment. Naturally, it is much more difficult than in the case of a unison song; the actual space to be covered by the vision is wider, and there is added contrapuntal interest, besides the frequent crossing of parts. It is not necessary to reproduce all the part-writing exactly, but to be able to give a really adequate impression of what is going on, in addition to the bass of the accompaniment, and any inner part-writing which may be fitted in comfortably. Practise playing the voice parts of three-part songs without accompaniment. This will need a certain amount of careful application, but is well worth the trouble, as it will be found to be a fairly easy step from playing three parts for voices to the ordinary four parts (S.A.T.B.). For extra practice and general musical interest read S.A.T.B. at sight, as this will form the best introduction and foundation for elementary score reading.

3. JUNIORS AND MIDDLE SCHOOL

(a) *Teaching unison songs with copies of music*

Naturally, there is not time to treat all songs as sight-tests, but by using some of the following suggestions the faculty of reading at sight will be cultivated in the children, and new work will be attacked in a constructive and progressive manner. It is essential to develop and quicken musical recognition. When average children (without in the least under-estimating their powers of musicianship or observation) take up a new song, the first few minutes of their acquaintanceship is almost entirely fruitless unless they are questioned in such a way that their musical faculties are stimulated. Very few of them even think of looking at such essential features as key and time signatures, commencing note and beat, speed, etc. It is extremely important, therefore, to make them recognize these features *by ear* before viewing the song at all; then, when it is put into their hands, they will be eager to confirm their recognition, and so, in time, form a regular habit of observing primary essentials in new music. In print, the following method may seem to be somewhat slow, but, in actual practice, will be found to be both rapid and thorough. The song must be memorized by the teacher, who should only use his copy on occasions for reference.

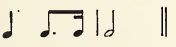
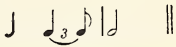

Method. The copies should not be given out at first. A few bars of introduction are played over two or three times; in the event of there being no prelude, one must be improvised (a phrase or two from the end of the song will usually provide material for this), care being taken to play in as rhythmic and stimulating a way as possible, to give a vivid first impression. It is good slightly to emphasize the rhythm, to enable the class to grasp this more easily. The children are then questioned as to their recognition of the following essential features of the music:


1. Rhythm, the class shows by clapping the strong accents.
2. Time, by recognizing the recurring strong and weak beats.
3. Mode, major or minor.
4. Key-note and chord; the class sings these. The teacher gives the actual key-name—some quite young children will be found to possess 'absolute pitch', so should be encouraged to guess the key.
5. Commencing note of the vocal line, i.e. the degree of the scale and name of the note, after the teacher has sung it. The beat of the commencing note.

If it is considered desirable, a question or two might be asked as to the general mood of the few bars which were played; a cradle-song, a march, joyful or sad. The teacher is reminded that it is not suggested that *all* these questions be asked in relation to every new song taught (it is so easy for this part of the lesson to take on the character of aural training and appreciation, rather than class-singing), but they are constructive and useful, will stimulate musical perception, and, at any rate, will ensure that he has some 'shots in his locker'. If the class is keen and quick and the song is a straightforward one, the music may be given out at once, and questions asked as to the key and time preparatory to dealing practically with time and tune.

Now give out the copies. It will be found that many of the children immediately look for, and confirm, all the facts which have been discovered by ear before they saw the music. The problems of time and tune should be attacked quite separately. The children, who already know the time of the song, lay the copies on their knees, or upon the desks, and clap the rhythm of the vocal line. As a preliminary guide to the tempo, the teacher beats and counts aloud a couple of bars or so. During the clapping of the rhythm, the teacher counts; it is of no use to

beat the time only, for the children cannot watch the beats and their copies at the same time. Other devices would be for the children to say the words rhythmically, giving each syllable its proper time value, while the teacher counts; or the class might say the words while beating the time themselves (the teacher counts as well), this being much more difficult to do, but very instructive. Particular care should be taken with regard to the correct clapping of dotted notes and triplets.

 is inclined to become 
and  is nearly always performed

 Long notes such as semibreves and minims are not given their correct length, and rests are not observed properly. When the time of the first verse has been clapped quite accurately, then the tune may be attacked. Any interval which is outstandingly difficult may be taken separately before attempting to sing straight through the verse. Here, the teacher with initiative and gumption may save a great deal of time, and, incidentally, give some very valuable hints on sight-reading and memorization of intervals, which will very largely affect the pupils' future technique. The use of tonic sol-fa syllables is, of course, the quickest and most obvious for the recognition and memorization of intervals. In spite of the adverse criticism of some musicians, it is impossible to deny the efficacy of this system for juniors. The teacher who does not wish to use sol-fa, however, must be careful to perfect himself in the rapid simplification of awkward leaps by other means. Any big interval should be bisected according to the context. A sixth, for instance, would sometimes be divided into a fifth and a second, sometimes a fourth and a third. Where a seventh is to be learnt, usually it is best to sing the octave first; in the case of an upward leap, the upper octave then down to the

leading note (or the flattened seventh as the case may be); with a downward leap, the lower octave rising to the super-tonic, and so on. A small amount of experience and a large amount of thought is what is required in clearing up problems of this kind for children; a combination of musical common sense and initiative which every teacher should take a pride in developing. It is essential, of course, that he should prepare his elucidations beforehand, so as to be ready for every difficulty and be able to work quickly and thoroughly.

The class now sings the tune to *lah* (in classes using the tonic sol-fa system, the tune would be sung to the sol-fa syllables first and to *lah* afterwards), while the teacher supplies an accompaniment which is supporting and stimulating, without giving the actual notes of the vocal line in anything like its complete form; otherwise, of course, the children will simply sing a fraction of a beat behind the pianoforte, not troubling to read at sight at all. A fair amount of skill is needed for this particular part of the technique, but provided the teacher has prepared the song beforehand, and exerts his will-power to refrain from thumping out the tune, and his musicianship in devising an accompaniment which supports and encourages the voices, all will be well. The rhythmic pulse must be kept going absolutely steadily, although obviously the song will not be played up to speed in the case of a quick-moving tune. It is vitally important that any striking note, curve of melody, preparation for a climax, and the climax itself, should be pointed out and insisted upon *during the actual learning of the notes*, as then the study of expression is inherent, inseparable from the vocal line, and one of the most powerful adjuncts to memorization and musical realization. This is quite apart from the obvious interest and life which it gives to this particular stage. Any outstanding word may be used too; most probably—in the case of a well-written song, quite certainly—the climax of words and music coincides,

which is another strong aid to memory and recognition. If the song is made interesting from the start, the imagination of the children is stirred, and the work of learning new music becomes a pleasure to which they will look forward with the greatest keenness. Also, if handled properly by an intelligent teacher, they will discover practically everything for themselves.¹

Now comes the problem of adding the words to the tune; purity of vowel sounds, consonants pronounced distinctly but not aggressively, the final *s* kept back until its proper moment (one of the chief bugbears of all choral conductors and teachers of class-singing). It should not be forgotten that whispering, speaking, and singing very quietly are all potent factors in the cultivation of pure, unforced diction. Usually the study of articulation in a song disturbs melodic continuity, so it will be necessary to sing through any part in which the diction gives trouble with that point in mind, to ensure that the vocal line is preserved intact. Children are apt to clip their consonants in the effort to make the words distinct.

The second and succeeding verses may be attacked in a similar manner until the children have got a fairly secure grip on the song as a whole. Notes and rests are accurately sung and observed, and the entire vocal line is in shape, that is to say, the climax or climaxes are discovered, prepared for, and achieved with conviction, and the melody is sung with a reasonable amount of attention to expression. The teacher must insist that nuance and expression are observed by every member of the class; certain children are quite content to be carried along by others more keen than themselves, and act as an irritating drag upon the work of the whole class, just spoiling its best effects. There will not be time for more than this

¹ A teacher possessing a good voice should use it freely to illustrate his points, but must be careful not to sing along with the class, for they will rely upon him and not on themselves; also it is impossible for him to listen critically while singing.

during one lesson, unless the song is short with its verses musically similar, so it must be put aside and re-studied at the next singing-class. Before doing this, however, if there is time, it is an excellent plan for the teacher to play through the song incorporating the vocal line, and it should be done as artistically as possible so that a lasting impression may be made.

At the next lesson, perhaps the most difficult stage of all has to be dealt with: the class having partially forgotten the song, the whole thing must be remodelled into shape. After it has been played through, to recall it to the children, beauty and variety of tone, diction, accuracy of attack and release, and, above all, the artistic conception of the song as a whole should be the objectives.

Soft singing will do more than anything else to correct faulty pitch and secure round and beautifully natural tone. The teacher should not try to perfect everything at once, as the children are not capable of achieving it, and will only get discouraged in attempting it, while he will become irritated, and, being impatient at what he imagines to be their stupidity, will defeat his own ends. He should go for variety of tone first, see that the soft singing is *really* soft, and grade the tone dynamics accordingly. The correct observance of crescendo, diminuendo, and climaxes should not be a difficult matter if inherent expressiveness has been insisted upon from the commencement. It is always more convincing, and a great saving of time for the teacher, if he cannot secure just the artistic effect he desires, to pattern it with his voice, or the piano; children imitate at lightning speed, and much talking will be dispensed with.

In the study of tone colour, the greatest care should be taken not to exaggerate the expression or force the tone. The beauty of children's voices lies first and foremost in its naturalness, and if the tone is over-coloured or forced, all the clear loveliness which is most characteristic of their voices is spoilt. The

imagination of the children should be stimulated and encouraged; here again, this must be done with care, a sentence or two delivered with atmosphere and conviction is all that is necessary, anything too elaborate wastes time and often misses the point entirely.

(b) Teaching unison songs from memory

It is not always convenient, nor is it desirable, for children to learn songs from copies of music. So the teacher will need to possess a fairly comprehensive repertoire which he is able to impart from memory. This demands a special kind of technique, depending for its success entirely on the teacher's gifts as a person and as a musician. He must be able to present a song to a class as a complete picture, swiftly touching in with illuminating tongue and ready fingers, the sloping contours of one tune, and the blunt ruggedness of another. Accompaniments have to be given heightened colours, amplified, 'faked' if necessary, and interest must not flag for a moment. The right kind of teacher will revel in this way of studying songs, and will never be tired of thinking out new devices for the quick presentation and realization of rhythms and melodies. All the children's natural instinct for rhythm, recognition of chords, scales, melodic curve and climax, must be used constructively, not forgetting the power and suggestion of words. The method is one for giving quick results, and, provided it is carried out by a teacher who knows what he is about, will be welcomed as a pleasant change from the usual methods, involving the use of music copies.

Especial care must be taken to have the piano placed so that teacher and class are in full view of, and in close touch with, each other.

Method. The teacher plays over the first verse twice, incorporating the vocal line, bringing it well to the fore, and making

it 'sing' as expressively as possible and with the most careful attention to phrasing. This first impression of the tune is vital; it is impossible to estimate how much the children are able to pick up from it.

The words of the first verse may be written on the black-board beforehand, although, if there is time, it is undoubtedly much better to write them and there, not previously, as the children take keen interest in seeing the words appear under the teacher's hand, and a few of the more gifted ones will already be fitting them to the melody when they have heard it once or twice. The teacher then plays through the verse again, singing the words (if he possesses a reasonably musical voice), or, if not, saying them quietly but distinctly, while he plays, giving them the correct note values. A member of the class is picked out and told to underline all the words or syllables which fall on accented beats; the teacher will naturally have to play and sing (or say) the words slowly, line by line, to secure this. The children then read through the words, observing the accents.

Now for the tune. The teacher plays over a line or two; if it is at all advantageous to do so, the skeleton, or framework, upon which the melody is built, should be pointed out for the children to sing, after which the body of the tune, or the rest of the notes which embellish the framework, can be played by the teacher, and the whole two lines sung by the class. Even when playing over single lines of the tune, the accompaniment should practically always be added. Apart from the general effect being more musical, the children will grasp the melody with greater ease if it has the support of a harmonic background. It is at this stage that the initiative and originality of the teacher will show itself to advantage most strongly. Melodic curves should be pointed out, also any note which happens to be a 'high-spot'; this will not only be a valuable asset

to the rapid realization and memorization of the tune, but will ensure that expression is built into the fabric of the song from the beginning, which artistically is so essential. The next line (or two lines) will be treated in the same way, and joined to the preceding ones; this is, of course, important, as the children must be made to realize as early as possible the continuity and melodic flow of the tune. The whole verse is thus completed. Never lose sight of the fact that the learning of the tune and words is of the first importance; with reasonable care and musical common sense, other matters of more artistic moment, such as beauty of tone, diction, and the like, can be attended to *en route*. These considerations, so far from becoming obstructive to the main object, should be made an indispensable help towards it.

Now there comes another important step. The teacher plays through the tune again as a musical pattern, while the children watch the words on the blackboard. Needless to say, this should be done as artistically as possible, for children respond at once to really beautiful playing. Also, some care should be taken to secure absolute quiet, with a real 'atmosphere'; this will ensure every ounce of the class's attention and concentration. The verse should now be sung through for the last time, the class putting all they know into its performance; other verses can be learnt by rote as poetry.

It cannot be too strongly emphasized that this method should be taught entirely by heart; nothing tends to destroy the confidence of a class more quickly than to see its teacher at a loss for words or tune, or having constantly to refer to a copy. The ideal type for teaching from memory is the Folk-song or National song; the tunes are immediately appealing, and incidentally, very beautiful. The teacher should previously have made himself conversant with the various rhythmic misfits which so often occur in such songs; there are many

cases where, owing to the words, odd notes have to be added or omitted. Transposition should be freely used; often the change from G to A \flat or A, and A minor to B \flat minor, will help a great deal in promoting brightness and clearness, and in correcting faulty intonation.

It might be useful to recapitulate the progressive steps of this method in relation to the national song 'Pretty Polly Oliver'.

The first verse is played through twice; here is the tune, with accompaniment incorporated:

With an easy swing.

The musical score is presented in four systems, each containing two staves (treble and bass). The measures are numbered 1 through 16. The notation includes various musical symbols such as notes, rests, and accidentals, all in a style typical of early 20th-century educational music books.

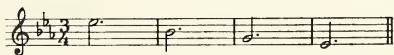
The words of the first verse are written on the blackboard, and the tune is played through again; this time the teacher

sings (or says) the words in the correct rhythm, and a pupil is chosen to underline the accented syllables (here shown in *italics*):

As *sweet* Polly Oliver lay *mus-ing* in *bed*,
A *sudden* strange *fancy* came into her *head*;
'Nor *fa-ther* nor *mo-ther* shall *make* me *false* *prove*!
I'll '*list* for a *soldier* and *fol-low* my *love*!'

the teacher playing and singing (or saying) the words, line by line, with a slightly exaggerated accent on the first beat of each bar. The class reads through the words rhythmically.

The teacher then sings or plays this arpeggio, which is formed by the strong accents in bars 1, 2, 3, and 4:



The class sings it. The teacher fills in the tune thus:



drawing the attention of the class to the two common chords in bars 2 and 3 (Bb, G, Eb, and G, Eb, C). The class repeats, first to *lah*, and then to the words. The teacher sings or plays:



building up a crescendo to the culminating point on high F. The class imitates. The teacher fills in the rest of the notes:



comparing, for recognition by the children, the common chord in bar 6 with the one in bar 2. The class repeats, and the two lines are linked together.

The next line is played over:



and attention drawn to the similarity of the first five notes to those of the second line, with different position in the bar and accentuation, also the descending scale of five notes in bars 10 and 11. Another crescendo is made at the beginning of the line, having its climax on the D, first beat of bar 10. The class copies, and after the D on 'I'll' has been added (the last beat of bar 12), the phrase is linked up with the last line.

Now the whole tune is played through, the class watching the words, and listening with the closest attention. Finally, the verse is sung through, while the teacher supplies an accompaniment which is as stimulating and rhythmic as possible.

The rest of the verses can be added on a future occasion. It is a good plan to make the children go through the newly learnt tune as a reminder, after having sung something quite different; also, they should be told that they will be required to sing it at the beginning of the next week's class. They will quite often call it to mind during the interim, and should know it quite well at the following lesson. After this, the tune will be their possession for life.

4. TEACHING A UNISON SONG TO A SENIOR CLASS

When dealing with seniors the method of approach to a new song will obviously be quite different from that employed for juniors. The girls' sight-singing technique will presumably be of a higher standard, their knowledge of, and memory for, intervals more secure, the feeling for key stronger and the imagination more developed. In addition to this, the vocal tone is, of course, much more mature; but a word of warning here with reference to tone-production in songs will not be out of place. It is the greatest mistake to force the tone of young girls beyond its natural limits, either of compass or power, and to treat them practically as adults. The voices of girls between the ages of 13 and 15 years, for instance, should be handled with

much care. Although their voices during adolescence do not experience the radical and abrupt change to anything like the same extent as those of boys, yet they are apt to become husky and uncertain in pitch and timbre, so should not be strained in any way, or they may be permanently injured. Apart from this, girls in senior forms possess voices which, when they are allowed to remain natural and unforced are of peculiarly fresh and charming quality; and the teacher should cherish this tone, and see that it remains unspoilt.

Procedure. The copies are given out at once. The class claps or taps any rhythmic difficulties, and really awkward intervals will be dealt with as for juniors. A higher standard may be set with regard to intervals and rhythmic figures; the class should be able to take anything reasonable in their stride when singing at first sight, and they will enjoy trying new music without any help from the teacher, who must not be too fussy, or he will destroy initiative. The class is questioned as to key, time, any modulations which occur, and asked to name the new keys.

The first verse is sung through to *lah*, the teacher supplying a supporting accompaniment. This must be played expressively, so that the class may acquire the habit of singing with some feeling for the shape of the tune from the start. The attempt goes straight ahead, whether mistakes are made or not. Sometimes, it is a good thing for the class to sing through a verse without any accompaniment whatever, the teacher giving the key chord and commencing note. This develops initiative and tenacity of purpose, also a stronger feeling for key centre. (Some teachers advise a similar procedure for juniors, but I cannot agree with them. If the song is a very easy one, possessing a vocal line which proceeds mainly by step or with quite simple intervals based on the notes of the common chord, all well and good; but with juniors, the realization and memorization of a key centre is usually weak, and they easily

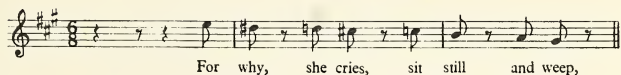
become discouraged by blunders. To hear a class of children helplessly floundering about in their efforts to sing intervals correctly after losing the key is to realize what a waste of time it is.)

The verse should be sung through again, correcting any mistakes which may have occurred. When the notes and time are sung accurately and with some feeling for the general shape and expression of the melody, the words should be added (see remarks in relation to this step on page 69). When the succeeding verses have been tackled, the detailed finish may be proceeded with at once. It is of no use trying to insist upon perfection in one lesson; there is not time to achieve it, but make a point of leaving at least one verse artistically finished as far as possible.

The class should sometimes try to sing through a verse at sight, with words and music combined, with supporting accompaniment of course. There is no reason at all why this should not be fairly successful in a song which has a straightforward tune, modulating to related keys and without difficult chromaticisms. The teacher is reminded that it is *always* best for the class to beat time while reading at sight. Seniors will grasp musical and aesthetic points very quickly, if their interest and imagination are really stimulated, but the teacher must be prepared to wake them up from time to time, for girls of that age are apt to be dreamy, and on occasions, quite definitely lazy.

Look out for flattening in descending scales, particularly when they are chromatic; it is practically certain to occur. Take the faulty passage to pieces, split it into single notes first, accompanying on the piano with firm supporting chords (not necessarily the accompaniment as written), insisting on correct intonation for each note. Then group the notes into twos, threes, and fours, finally singing the whole scale complete. To make the procedure clear, an example is given from Haydn's

'My mother bids me bind my hair' (Novello's School Songs, No. 261), second page, third line, the notes



The interspersed rests make this passage additionally difficult, so they should be ignored at first.

Sing to *lah*, or the words 'Half-tone'.

Half - tone, half - tone, half - tone, half - tone.

This musical notation shows a voice part and a piano accompaniment. The voice part is in G major and consists of eight half notes: D#4, C#4, B3, A3, G3, F#3, E3, and D#3. The piano accompaniment is in G major and consists of eight chords, each corresponding to a note in the voice part. The chords are: D#4 (D#4, F#4), C#4 (C#4, E4), B3 (B3, D#4), A3 (A3, C#4), G3 (G3, B3), F#3 (F#3, A3), E3 (E3, G3), and D#3 (D#3, F#3). The piano part is in 6/8 time and consists of eight measures, each containing a half note and a quarter note.

The class sings the above with the teacher's direction and accompaniment, pausing on every note which is faulty (usually D#, C#, B, and G#). Treat the whole passage completely freely, without any reference to rhythm. Sing in groups of two notes, with an intake of breath after each group. Then four notes to a group, in one breath. Then the whole eight notes, taking breath before the C#. When the intonation is correct, add the proper words. Now sing the arrangement below, up to time.

This musical notation shows the correct version of the exercise. It is in G major and consists of eight measures. The melody is: D#4, C#4, B3, A3, G3, F#3, E3, and D#3. The piano accompaniment is in 6/8 time and consists of eight measures, each containing a half note and a quarter note. The chords are: D#4 (D#4, F#4), C#4 (C#4, E4), B3 (B3, D#4), A3 (A3, C#4), G3 (G3, B3), F#3 (F#3, A3), E3 (E3, G3), and D#3 (D#3, F#3).

Finally, the correct version, with proper accompaniment.

When a phrase is broken up by rests, the class should be told

to 'think through them'. This will help with reference to the following:

1. Preserving shape and a sense of continuity in the vocal line.
2. Carrying on the urge and sweep of the rhythm.
3. Keeping the intonation correct.
4. The significance of the words will not be lost either to singers or audience.

Never allow songs which are being studied to become stale, and keep a sharp look-out for any signs of boredom, which is not to be confused with laziness. There should be real variety in the choice of songs in relation to type, period, mood, and technical purpose, i.e. *sostenuto* and breath control, articulation, or flexibility. A feeling of ennui in song-study is often induced by the lack of key variety. Not only is it unwise for a class to learn, at one time, two songs in the same key, but a choice of two possessing similar key signatures (relative minor or major) should also be avoided.

Another insidious and detrimental form of sameness which is apt to creep into a singing-class repertoire is the inclusion of too many quick-moving tunes; for one modern song possessing a sustained vocal line (which alone can develop beauty of tone and the shaping of phrases) there are at least a dozen of the type included under the general heading of Flexible.

If the class possesses some good pianists, they should be allowed to take turns in acting as accompanist sometimes; they will enjoy the experience, which will be most valuable to them, and the other pupils will appreciate it. Incidentally, and particularly in the case of a large class, a capable accompanist is an almost indispensable necessity to the teacher.

The following is an alternative procedure when a new song is first distributed to a class: the key chord is played, and the

pupils are allowed two minutes to look through the first verse; the copies are then put down, and these questions are answered from memory. (1) Key. (2) Time. (3) Speed indications, metronome pace, also Italian directions, such as 'andante con moto', 'allegro', etc. (4) Commencing note and beat. (5) Any modulations which occur. (6) Sing the first phrase or two of the voice part. This questioning will make the class alert and cultivate their powers of observation and memorization. Then the copies are taken up again, and the work proceeds as usual.

One of the most persistent weaknesses in class-singing, both of children and adults, is the lack of *sostenuto*, caused by wrongly managed inhalation of the breath. Breathing places may be spaced intelligently with reference to punctuation and the shaping of phrases, but if inhalation is not accomplished quickly and quietly, the whole musical effect is ruined. Classes sit with curving backs, shoulders forward, knees up, and chests drawn in; consequently, when breath has to be taken, particularly before a long or a high note, the whole of the upper part of the body is heaved up, the chest, shoulders, and head. This is a lengthy process, which invariably produces breathy or forced tone, and cuts huge gaps in the vocal line. The teacher should insist on all notes being sustained for as nearly their whole length as possible, then, inhalation through the mouth of just the necessary amount of breath to secure a clean, confident attack. If the chest is held up during singing, without stiffening or strain, the breath may be taken quickly and noiselessly. The vocal tone will be fuller, richer, and warmer; phrases may be moulded, climaxes built up, and the whole musical conception gains immeasurably in stature.

5. TEACHING TWO-PART SONGS (INTRODUCTORY)

The singing of Rounds should be the first step in preparation for part-singing. The children learn to hold their own

voice-part against others, which will give them a sense of determination and musical independence. Rounds should be conducted and sung expressively, otherwise they tend to become merely a jolly noise, which, combined with the inevitable *accelerando* developing as the excitement increases, usually results in chaos. Insist upon variety of tone and carefully graduated crescendos and diminuendos. Make quite certain that the children are able to sing the tune of the round confidently in unison, with an improvised accompaniment at first. The next step is to conduct the Round unaccompanied in unison, then in two parts only, followed by three or four parts as set, each voice completing the round once. The method of ending should be clearly understood, i.e. either together on the final chord, or fading out on a single voice-part. Both kinds of ending must be dealt with expressively, the pause on the final chord being shaped to a climax or a *pianissimo*. Each section representing a voice should sit well apart from the others, if it is at all convenient; this will help the weaker singers (the less musical and independent) to keep their part more easily, also the general effect will be much more striking. Children find a simple two-part song written for soprano and alto far more difficult to sing than a Round, even if the latter is fairly complicated, the principal difference being, of course, that in a Round the same melody is sung in rotation, whereas in a two-part song each voice has its own tune, and, in many cases, the lower voice is not nearly so interesting, melodically, as the upper.

The singing of Descants to well-known songs is important as another helpful step towards two-part singing. These should be used sparingly, however, for although some examples decorate the tunes in the most delightful way,¹ others are merely

¹ See 'The Agincourt Song', 'John Peel', and 'O dear! what can the matter be?' arranged by Geoffrey Shaw, published by Novello.

specimens of laboured counterpoint which are unsuccessful as embroidery or anything else.

An even more useful, if not so interesting, preparation for singing in two parts, is to give children simple exercises specially constructed for independence. The class should be divided into two sections: let one sing a sustained note, while the other sings several notes against it. Progressions built on the notes of the major scale and the tonic major chord are best to begin with, and they must be rhythmic. The under part should be given to each half of the class alternately, and the teacher must be on the alert for 'wanderers' during the singing of these exercises. The first stages of independent singing give trouble to practically all children, except those who are definitely musical, so the teacher must be patient, giving the weaker ones all the help possible. (It is a salutary thought to remember how many grown-ups are quite incapable of singing an independent part against a melody.) The following specimens will serve as a guide to the type of exercises needed; the teacher should write others on these lines:

1 *mf*

2 *mf*

3 *mf*

4 *mp*

5 *mf*

6 *mp*

7 *mp*

8 *mf*

9 *mf*

10 *mf*

11 *mf*

12 *mf*

Method. The class sings the top line (to *lah*), then the bottom line. It is then divided, and section A sings the top line; section B the bottom line. Both sections combine.

This seems quite simple on paper, and, to some people, may even appear a waste of time. As a matter of fact, children do not find such exercises at all easy; quite often a lot of time may have to be spent on them before they will be sung correctly. But a few minutes given to their study during some of the lessons which precede first attempts at part-singing will be a great help. Fragments of easy two-part writing from songs should also be taken as preliminary practice; they will naturally be far more interesting to the children.

It will be obvious that the first two-part songs to be taught

should be canonic, for equal voices; children enjoy this type of vocal writing, for they are able to retain their own part without difficulty, and as the melodic interest is equally divided between the two voices, always have a definite tune to sing.

6. TEACHING A TWO-PART SONG IN CANONIC FORM FOR EQUAL VOICES

The copies may be distributed at once. The class is questioned briskly as to key and time signatures, and bars that are rhythmically difficult are clapped or tapped, the teacher counting the pulse. Any awkward leaps may be dealt with separately, in the manner prescribed for unison songs.

The whole class should now sing through the second voice-part of the first verse. Classes taught on the tonic sol-fa system will use the syllables, others singing to *lah*. Sol-fa classes should always sing through a second time to *lah* and tend more and more often to dispense with the syllables altogether; the teacher, of course, supplies a supporting accompaniment on the piano-forte. There are usually a few bars at the end of the verse where the canon is modified, and the two voices become virtually soprano and alto, the second voice most probably being not quite so interesting musically as the first. It is therefore wise to let the second voice be the one that the children meet first, which will give it added importance, impressing it more strongly on their minds and memories. The first voice-part is then sung to the end of the verse. The class is divided into two sections, and No. 2 section sings through its own part, followed by No. 1 singing the top voice. No. 2 will probably stumble over the last few bars, where the tune proper ceases and becomes an alto part, but especial attention must be given to this portion, if necessary calling to the rescue No. 1. The teacher should take the awkward bars to pieces and devise various ways of helping the lower voices; such as playing the

two parts on the piano, the easy part softly and the difficult one loudly, or playing the first voice while No. 2 section sings its part. No. 1 section might hum its part while No. 2 section sings loudly; after which the humming can be changed to soft singing, increasing in power until the two lines are properly balanced, and the defaulting part is being sung with confidence. The teacher is reminded again most strongly to lose no opportunity of making the children sing expressively from the first; to insist, for example, on the observance of cumulative tone in a melodic curve. Point out any note which should specially be emphasized, and any climax which may be aimed at. Such musical interest helps enormously in fixing a progression on the minds of children, of particular importance when teaching a two-part song.

Now that the class is beginning to feel a firmer independence, for better or worse go straight through the whole verse in two parts. The teacher should not be disappointed if he has to recapitulate a good deal; most children are surprisingly slow at two-part work at first, but, given patience and determination, the parts will 'come right'.

The question of when the words should be added to the tune is one which must be left to the teacher's discretion; apart from the general observation that it would seem to be wiser to make sure of the melodies before taking on the additional difficulty of articulation, it is impossible to suggest any definite rule of procedure. In many songs the words are powerful aids to recognition and memorization, and should be introduced at the earliest moment; in others (a Bach or Handel aria for instance) they are usually of very little practical use.

The remaining verses may be treated in the same way, and when the class has a fairly safe grip on the whole song it may be put aside until the next lesson. When work is resumed upon it the teacher should aim at the objectives outlined in 'Preparing

Two-Part Songs' under headings 3 and 4 (p. 63). A very important thing to remember is to give each voice something especially interesting to do in the way of expressive singing, particularly at places where the independent grip is weak; this will help more than anything else to obviate the risk of a breakdown. The two parts should be frequently interchanged, so that every child in the class knows every note of the song.

7. TEACHING TWO-PART SONGS (SOPRANO AND ALTO)

Considerable care should be taken in choosing the first two-part songs not canonic in design, which are to be taught to children. The writing should include plenty of sustained notes held against a moving part in oblique motion, or two parts moving in contrary motion. Really independent writing is far easier for children to learn and retain than that for two voices proceeding largely by similar motion. The best two-part songs are either canonic in outline, or with strong independent part-writing; it is usually the second-rate effusion which clings to thirds and sixths.

A discriminating eye should be kept on the compass of two-part songs. It is definitely wrong for young children to be made regularly to sing as low as the G below middle C, or even the A. The trouble does not lie so much in their having to touch these notes, which may be quite short in duration; it is the fact that, as a rule, extra tone is necessary if they are to be heard at all effectively, and this, in the hands of an inexperienced teacher, will inevitably lead to forcing, and possibly some form of voice strain. There are any number of songs of first-rate quality written within a voice compass of an octave and a fifth, which should be regarded as the limit in compass for young voices; this would lie from about B \flat to F, or B to F \sharp . An occasional high G may be sung, if it can be approached comfortably. Always avoid the type of song in which the upper

voice 'lies high', that is to say, with a vocal line which stays practically all the time round about E (fourth space); this will cause voice strain and fatigue more quickly than anything else.

The procedure for teaching two-part songs (S. and A.) will be exactly the same as for equal voices but the following should be considered. Even in a class of middle-school children there are bound to be some whose vocal range lies perceptibly higher or lower than the others. The teacher should listen carefully for signs of this, and act accordingly. When the class as a whole is singing the lower part of a song, the higher pitched voices should not be made to sing, and vice versa. Often too, musical children who are able to read and hold an independent lower part, are relegated to the alto part, irrespective of the quality of their voices. They often like to do so as it is more interesting to 'sing seconds', as they say, but no risk of strain should be allowed.

Look out for, and correct at once, faulty intonation, which is extremely common in two-part singing; the major third, in particular, is troublesome, being nearly always sung on the flat side of the note. Children, when singing under parts, are apt to take intervals in a slipshod way, not troubling to hit the note in the middle. They should be told to aim at singing each note on its 'nerve'. If this were done in childhood until the accurate pitching of notes becomes a habit, conductors would be saved much mental torture—musicians who spend their lives dealing with experienced adult singers who scarcely ever pitch a note really in tune. There is very little excuse for habitual singing 'out of the true', and teachers must be keenly critical with regard to it.

Many reasons for inaccurate intonation are given in books on the subject, all of which have some foundation, but it cannot be too strongly emphasized that, excluding faulty breathing and voice-production, the usual causes of flat singing may be tersely

described under the heading of laziness, lack of discipline and inattention on the part of the pupils, and indifference, faulty aural sense, or general incompetence in the teacher. While a case of defective musical ear may be a comparatively rare phenomenon among children, singing without thought, pre-hearing, or listening is extremely common; one might always say, usual. They do not trouble to sing intervals correctly, the third and the fifth, descending scale passages diatonic and chromatic. Every window in a room may be flung open to freshen the atmosphere, or alterations carried out to improve the acoustics, but flattening will still persist unless the children are made to concentrate upon what they are doing, sing quietly, and listen to the pitch.

Sharpening is seldom a chronic complaint, but is much more difficult to deal with. It is never a 'general' fault, but, as a rule, is caused by a few who, owing to nervousness or determination to do their best, temporarily lose grip of the pitch, singing on the upper side of each note, or force their voices, leading all the rest of the choir with them. It scarcely ever appears during ordinary class-work, or at rehearsals, but may suddenly develop at a time when circumstances make its remedy almost impossible, i.e. at a concert performance. The only steps which a conductor can take on such an occasion are very calmly to indicate much quieter tone, with especial reference to the few causing all the trouble, and more substantial support in the accompaniment. Any exasperation or anxiety he may feel must be carefully concealed, for it will only make matters worse.

It is possible, even in grown-ups, to have a perfectly accurate ear for music, and yet be unable to sing in tune. Lack of control in breathing or voice-production is the usual cause of this, when the defect is slight, but there are cases (I have met several) when what may roughly be described as the connecting link between the aural sense and the sound-producing

faculty is imperfect. If the teacher possesses such a pupil in a class, who, after some individual attention and training does not improve her singing, tasks of a different nature (but entailing some responsibility) must be allotted to her, preventing any feeling of being shut out. She could be put in charge of the singing-class music or of writing examples on the black-board. But if a case occurs in which a pupil neither sings in tune nor possesses any particular liking for the subject, arrangements should be made for her to be excused altogether; she will only be a drag on the class and a prime source of mischief, or if particularly sensitive (the chances are heavily against this) she may be hurt or discouraged.

8. TEACHING THREE-PART SONGS

The voices, being more mature, may safely be divided into, at any rate, two definite sections, soprano and alto. The soprano section is again divided into firsts and seconds; amongst these will be some girls who may be allotted to either part. Naturally, young voices change during this period, and the teacher must listen keenly to their quality. The pupils should be told to apply for re-testing if they feel the compass of their voices extending upwards or downwards. Altos are usually fairly definitely fixed in quality, but even they must be encouraged to report to the teacher if they feel the slightest strain, for any forcing at the extremes of the vocal compass should be avoided at all costs.

When dealing with three-part songs, one of the problems of the teacher is that of keeping the whole class interested and occupied. The difficulties of one part should not be concentrated on to the complete exclusion of the others; that would be an invitation to boredom. If the pupils are encouraged to recognize common chords in root position and inversions, dominant sevenths, augmented and diminished triads when

reading through a song, they will begin to take interest in parts other than their own, which is all to the good, both technically and aesthetically. The teacher should listen critically to the 'chording' of the voice parts, to correct faulty intonation, and to secure the proper balance of tone, giving special encouragement and particular attention to the middle voice, for it is an extremely important part, being commonly responsible for the crucial major or minor third in the chord. The richness of colour and sureness of intonation which will be given to a three-part chord if the weight of the voices is made equal, is astonishing; usually, the top voice is heard most prominently, with the bottom next in power (probably possessing the wrong timbre through forcing), while the middle can scarcely be heard at all.

Procedure. The copies are distributed (every pupil should be in possession of one; it is both tiresome and difficult to read an under part when looking-over with someone else). The class is questioned as to key and modulations, naming the new keys in each case. After looking at the tempo (metronome indication or Italian speed direction), one of the pupils might be asked to beat a few bars at what she thinks is the correct speed. Any difficult rhythms may be clapped or tapped, or the words said in the note values, while beating time; particularly awkward intervals should be analysed and learnt by the whole class, irrespective of the part in which they appear.

First and second sopranos sing through the top voice-part of the first verse to *lah*, then altos sing their line. When the latter have got a fairly sure grip of this, the rest of the class hum the top part along with them. All the class sing the middle-voice line, and when this takes shape, altos hum their part against it. Thus, the whole of the class is kept busy, is mutually helpful, and is learning independence at the same time. Each section must now sing its line alone, correcting any mistakes which

may have crept in, while the other sections listen and watch their own part. Then all combine. How soon the words and music may be sung together depends upon the helpfulness or otherwise of the former, the difficulty of the song, and the intelligence and sight-reading technique of the pupils.

The teacher must pardon my reminding him again about the importance of insisting upon 'inherent expression' in the singing of the class, from the very beginning of the process of learning a song. Senior classes, if they are really interested and their imagination is stirred, will respond very sensitively to the musical ideas of the teacher and sing with beautifully varied and expressive tone. A common fault is indistinctness of articulation. Possessing voices naturally richer and fuller than those of younger children, the pupils, and often the teacher, take great pleasure in the production of good tone to the almost complete exclusion of consonants. The tone will often lack brightness too, and be unready in attack.

It is good occasionally to let a senior class try to sing words and music together at first sight, in all three parts; they will enjoy this immensely, and a fair amount of success will be an excellent stimulus for their musical morale.

When accompanying three-part songs the teacher should erect, as it were, a scaffolding round the shaky structure of the part-singing; then, as the pupils gain accuracy and confidence, gradually withdraw the extra support until the vocal lines and written accompaniment are able to stand unaided. In detail, the accompaniment should supply:

1. An absolutely steady rhythmic foundation.
2. General melodic and harmonic support, particularly during passages involving modulation, without destroying the necessity for quick thinking and sight-reading practice by the class.

3. Special help, given without unduly forcing the pianoforte tone, to any especially difficult voice parts.
4. Constant inducement to expressive reading, by employing (at first) a certain amount of judicious exaggeration in tone-dynamics, and, throughout, the most careful attention to phrasing and nuance. If the teacher has prepared the song on the lines given in Chapter V, page 64, it should be quite easy for him to say at any moment, 'I want you to make it sound like this', giving, at the piano, a version which is artistically complete.

Some teachers are inclined to make a fetish of unaccompanied singing, thereby causing a great deal of harm to young voices. Undoubtedly, singing 'a cappella' is valuable for cleaning up errors in breath control, tone-production, attack and release, and for developing in the pupils the essential habit of listening to, and correcting, faulty intonation and 'chording'. But the teacher must differentiate between the out-of-tune-ness which is the result of inertia, and that caused by the mental and physical strain of long-continued singing without harmonic support.

Chapter VI

SONGS

The teacher will need a representative list of songs for all grades and purposes. The one given is not, of course, in any sense complete (a class-singing teacher of experience should be able to double the list from memory without hesitation), it is merely a nucleus, indicating the type of song required, so that round it a repertoire may be built of the proportions necessary in a school. The library should contain the best and most singable examples of every age of music, from 'Sumer is icumen in' to the present day. It is suggested that two points should be kept in mind when choosing a song:

1. It should be judged on its merits as music, apart from any illustrious name to which it may be attached (what an admirable thing it would be if the composer's name could be hidden until a completely unbiased opinion is formed).
2. It must be entirely suitable for its purpose; in words, grade of difficulty, and vocal compass.

The songs are grouped under the headings of (1) *Sustained*: continuity of vocal line, control of breath emission, the shaping of phrases, beauty and variety of tone. (2) *Flexible*: rapid passages, scales, arpeggios, leaps from one vocal register to another, and neat articulation.

Although all works in this list were available at the time of going to press, some may have gone out of print subsequently.

UNISON

Seniors

TITLE	COMPOSER	PUBLISHER
Sustained		
The sally gardens	arr. BRITTEN, B.	<i>Boosey & Hawkes</i>
The seekers	DYSON, G.	<i>Arnold</i>
The sun shall be no more	GREENE, MAURICE	<i>Curwen</i>
<u>Art thou troubled</u>	HANDEL, G. F.	<i>Novello</i>
Come unto Him	HANDEL, G. F.	<i>Novello</i>
How beautiful are the feet	HANDEL, G. F.	<i>Novello</i>
O sleep, why dost thou leave me	HANDEL, G. F.	<i>Oxford</i>
Shine out, great sun	HANDEL, G. F.	<i>Oxford</i>
Where'er you walk	arr. JACQUES, R.	
Litany to the Holy Spirit	HANDEL, G. F.	<i>Novello</i>
If with all your hearts	HURFORD, P.	<i>Oxford</i>
Say ye who borrow	MENDELSSOHN, F.	<i>Novello</i>
Evening hymn	MOZART, W. A.	<i>Novello</i>
To music (An die Musik)	PURCELL, H.	<i>Oxford</i>
Orpheus with his lute	SCHUBERT, F.	<i>Curwen</i>
Linden lea	SULLIVAN, A.	<i>Novello & Oxford</i>
	VAUGHAN	<i>Boosey & Hawkes</i>
	WILLIAMS, R.	
She's like the swallow	arr. VAUGHAN	<i>Oxford</i>
	WILLIAMS, R.	
The vagabond	VAUGHAN	<i>Boosey & Hawkes</i>
	WILLIAMS, R.	
Balulalow	WARLOCK, P.	<i>Oxford</i>

Flexible

The lass with the delicate air	ARNE, M.	<i>Novello</i>
When daisies pied	ARNE, T. A.	<i>Novello</i>
Where the bee sucks	ARNE, T. A.	<i>Novello</i>
Et exultavit (My soul rejoices)	BACH, J. S.	<i>Oxford</i>

TITLE	COMPOSER	PUBLISHER
My heart ever faithful	BACH, J. S.	<i>Oxford</i>
Saviour, Shepherd	BACH, J. S.	<i>Oxford</i>
Oh! had I Jubal's lyre	HANDEL, F. G.	<i>Novello</i>
My mother bids me bind my hair	HAYDN, J. F.	<i>Novello</i>
East away O!	HOLMAN, D.	<i>Novello</i>
Hark the echoing air	PURCELL, H.	<i>Oxford</i>
Nymphs and shepherds	PURCELL, H.	<i>Novello</i>
Hark! hark! the lark	SCHUBERT, F.	<i>Novello</i>
The countryman	WARLOCK, P.	<i>Boosey & Hawkes</i>
Tyrley, Tyrlow	WARLOCK, P.	<i>Oxford</i>
Yarmouth Fair	arr. WARLOCK, P.	<i>Oxford</i>

Middle School

Sustained

Come, let us all this day	BACH, J. S.	<i>Novello</i>
Ring out, wild bells	BAINTON, E. L.	<i>Oxford</i>
Never weather-beaten sail	CAMPION, T.	<i>Oxford</i>
There is a garden in her face	CAMPION, T. edited by FELLOWES, E. H.	<i>Stainer & Bell</i>
Watching the wheat	arr. FISKE, R.	<i>Oxford</i>
Padraic the fidiler	GIBBS, C. ARMSTRONG	<i>Curwen</i>
Slow, horses, slow	GIBBS, C. ARMSTRONG	<i>Oxford</i>
Praised be the Lord	GREENE, MAURICE	<i>Oxford</i>
Silent worship	HANDEL, G. F. arr. SOMERVELL, A.	<i>Curwen</i>
Brother James's air	arr. JACOB, G.	<i>Oxford</i>
Lonely woods	LULLY, J. B.	<i>Novello</i>
Who is Sylvia?	SCHUBERT, F.	<i>Novello</i>
Orpheus with his lute	VAUGHAN WILLIAMS, R.	<i>Oxford</i>

TITLE

COMPOSER

PUBLISHER

Flexible

Care flies from the lad that is merry	ARNE, M.	<i>Curwen</i>
Preach not me your musty rules	ARNE, T. A. arr. BEVAN, M.	<i>Oxford</i>
The blacksmith	BRAHMS, J.	<i>Curwen</i>
Flocks are sporting	CAREY, H. arr. SANDERS, M.	<i>Curwen</i>
Les trois fileuses (The three young maidens)	arr. COCKSHOT G.	<i>Ash. Hop. & Crew</i>
Boot and saddle	HAND, C.	<i>Oxford</i>
Where the bee sucks	HUMFREY, P. arr. MULLINAR, M.	<i>Novello</i>
In praise of Neptune	IRELAND, J.	<i>Year Book</i>
The road to the Isles	arr. KENNEDY- FRASER, M.	<i>Boosey & Hawkes</i>
Neptune's empire	PARRY, C. H. H.	<i>Arnold</i>
Fairest isle	PURCELL, H.	<i>Novello</i>
The dashing white sergeant	arr. ROBERTON, H. S.	<i>Curwen</i>
Cargoes	SHAW, M.	<i>Cramer</i>
An invitation	VAUGHAN WILLIAMS, R.	<i>Oxford</i>
Adam lay ybounden	WARLOCK, P.	<i>Oxford</i>
A sailor is blithe and bonny O	WOOD, T.	<i>Stainer & Bell</i>

Juniors**Sustained**

Lullaby	BRAHMS, J.	<i>Novello</i>
A spring song	BRIDGE, F.	<i>Oxford</i>
The white paternoster	DAVIES, H. WALFORD	<i>Boosey & Hawkes</i>
When daylight dies	DUNHILL, T. F.	<i>Arnold</i>

TITLE	COMPOSER	PUBLISHER
The lily has a smooth stalk	FINZI, G.	Oxford
Lord of our being	HANDEL, G. F.	Novello
Sunrise	HANDEL, G. F.	Oxford
Roadways	HOLST, G.	Ash. Hop. & Crew
The shepherd	JUDD, P.	Boosey & Hawkes
Cradle song	SCHUBERT, F.	Novello
Japanese lullaby	STANFORD, C. V.	Arnold
The knight's tomb	WOOD, C.	Arnold
Trees	WOOD, C.	Year Book
A country lullaby	WOOD, T.	Stainer & Bell

Flexible

Blow, blow, thou winter wind	ARNE, T. A.	Novello
Callers	BENJAMIN, A.	Boosey & Hawkes
May	BRITTEN, B.	Year Book
Oliver Cromwell	BRITTEN, B.	Boosey & Hawkes
The sweep's song (<i>Let's make an Opera</i>)	BRITTEN, B.	Boosey & Hawkes
Run a little	CLEMENTS, J.	Ash. Hop. & Crew
A charming country life	arr. COCKSHOTT, G.	Oxford
The ducks	GILBERT, N.	Oxford
Someone	HARRIS, W. H.	Year Book
The owl	PARRY, C. H. H.	Year Book
Ripple on	PARRY, C. H. H.	Year Book
Goats	PARRY, W. H.	Oxford
The wandering miller	SCHUBERT, F.	Curwen
Cuckoo	SHAW, M.	Curwen
Grandmother's aunt	SHIELDS, A. McC.	Curwen
Matilda Jane		
Boat song	STANFORD, C. V.	Boosey & Hawkes
The singers	VAUGHAN	Oxford
	WILLIAMS, R.	

TITLE	COMPOSER	PUBLISHER
The holly and the ivy girl	WOOD, C.	<i>Year Book</i>
A song of the sea	WOOD, C.	<i>Ash. Hop. & Crew</i>
The smuggler	WOOD, T.	<i>Stainer & Bell</i>

TWO-PART

Seniors

Sustained

The windmill	BUCK, P. C.	<i>Arnold</i>
Threnody	BUCK, P. C.	<i>Year Book</i>
To the Thames	DYSON, G.	<i>Arnold</i>
Beyond the Spanish Main	GIBBS, C.	<i>Curwen</i>
	ARMSTRONG	
Dream pedlary	GIBBS, C.	<i>Oxford</i>
	ARMSTRONG	
O lovely peace	HANDEL, G. F.	<i>Patersons</i>
The tinker's song	HOWELLS, H.	<i>Oxford</i>
There is a garden in her face	IRELAND, J.	<i>Novello</i>
I love all beauteous things	LE FLEMING, C.	<i>Cramer</i>
Green fire	MOERAN, E. J.	<i>Ash. Hop. & Crew</i>
The seeds of love	arr. NORTHCOTE, S.	<i>Oxford</i>
Where is the home for me?	VAUGHAN	<i>Ashdown</i>
	WILLIAMS, R.	

Flexible

Thou crownest the year	BACH, J. S.	<i>Stainer & Bell</i>
	arr. WHITTAKER, W. G.	
The nymph's song	BAINTON, E. L.	<i>Jos. Williams</i>
Choral dance No. 17 (<i>Prince Igor</i>)	BORODIN, A.	<i>Boosey & Hawkes</i>
Tell me, lovely shepherd	BOYCE, W.	<i>Oxford</i>
	arr. POSTON, E.	
Five eyes	GIBBS, C.	<i>Winthrop Rogers</i>
	ARMSTRONG	

TITLE	COMPOSER	PUBLISHER
Old Mother Hubbard	HELY-HUTCHINSON, V.	<i>Patersons</i>
Full fathom five	IRELAND, J.	<i>Novello</i>
In praise of May	IRELAND, J.	<i>Novello</i>
The lover and his lass	MOERAN, E. J.	<i>Novello</i>
It was a lover and his lass	MORLEY, T.	<i>Novello</i>
If music be the food of love	PURCELL, H.	<i>Cramer</i>
Sound the trumpet	PURCELL, H.	<i>Oxford</i>
It was a lover and his lass	VAUGHAN WILLIAMS, R.	<i>Curwen</i>
The ride of the witch	WOOD, C.	<i>Year Book</i>

Middle School

Sustained

Streamlet's slumber song	DELIUS, F.	<i>Oxford</i>
Fairy song	DYSON, G.	<i>Year Book</i>
Rosy maiden Winifred	FINZI, G.	<i>Oxford</i>
Come, ever-smiling liberty	HANDEL, G. F.	<i>Curwen</i>
Fairy folk	HANDEL, G. F.	<i>Oxford</i>
The song of the lumbermen	HOLST, G.	<i>Arnold</i>
A croon	HOWELLS, H.	<i>Curwen</i>
Sing ivy	HOWELLS, H.	<i>Oxford</i>
Aubade	IRELAND, J.	<i>Novello</i>
The lark's grave	STANFORD, C. V.	<i>Curwen</i>
The shepherd's sirena	STANFORD, C. V.	<i>Ash. Hop. & Crew</i>
The best of rooms	WOOD, C.	<i>Year Book</i>
To music	WOOD, C.	<i>Year Book</i>

Flexible

Bell song	BENJAMIN, A.	<i>Boosey & Hawkes</i>
Pan's holiday	BRIDGE, F.	<i>Oxford</i>
The graceful swaying wattle	BRIDGE, F.	<i>Boosey & Hawkes</i>
The ride-by-nights	BRITTEN, B.	<i>Oxford</i>
Full fathom five	DUNHILL, T. F.	<i>Arnold</i>

TITLE	COMPOSER	PUBLISHER
A smuggler's song	LE FLEMING, C.	<i>Oxford</i>
Clouds o'er the summer sky	HOLST, G.	<i>Novello</i>
The corn song	HOLST, G.	<i>Arnold</i>
The song of the shipbuilders	HOLST, G.	<i>Novello</i>
In summer woods	IRELAND, J.	<i>Curwen</i>
Sweet Kate	JONES, R.	<i>Oxford</i>
Shepherd, shepherd	PURCELL, H.	<i>Novello</i>
Pluck ye roses	SCHUMANN, R. A.	<i>Novello</i>
A March landscape	STANFORD, C. V.	<i>Curwen</i>
When cats run home	THIMAN, E. H.	<i>Boosey & Hawkes</i>
A merry Christmas	arr. WARRELL, A.	<i>Oxford</i>

THREE-PART

Sustained

'Tis time, I think, by Wenlock town	ARMSTRONG, T.	<i>Curwen</i>
O can ye sew cushions?	BANTOCK, G.	<i>Novello</i>
The gardener	BRAHMS, J.	<i>Novello</i>
The blackbird's song	BUCK, P. C.	<i>Novello</i>
The shepherd	DAVIES, H.	<i>Novello</i>
	WALFORD	
As torrents in summer	ELGAR, E.	<i>Novello</i>
The snow	ELGAR, E.	<i>Novello</i>
Balow	GIBBS, C.	<i>Curwen</i>
	ARMSTRONG	
The song of shadows	GIBBS, C.	<i>Boosey & Hawkes</i>
	ARMSTRONG	
Fisherman's night song (Air: 'My love's an arbutus')	arr. JACQUES, R.	<i>Oxford</i>
The lark in the clear air	arr. JACQUES, R.	<i>Oxford</i>
Two Purcell songs	arr. JACQUES, R.	<i>Oxford</i>
Lift thine eyes to the mountains (Elijah)	MENDELSSOHN, F.	<i>Novello</i>

TITLE	COMPOSER	PUBLISHER
Evening rondeau	PURCELL, H.	<i>Oxford</i>
	arr. JACQUES, R.	
Winter	STONE, D.	<i>Boosey & Hawkes</i>
Sound sleep	VAUGHAN	<i>Novello</i>
	WILLIAMS, R.	
Music, when soft voices die	WOOD, C.	<i>Year Book</i>

Flexible

The dancers	BAINTON, E. L.	<i>Arnold</i>
Enchanting song	BARTÓK, B.	<i>Boosey & Hawkes</i>
Piper's song	BOUGHTON, R.	<i>Novello</i>
Fly, singing-bird	ELGAR, E.	<i>Novello</i>
Four three-part catches	ELKUS, J.	<i>Novello</i>
My bonny lass she smileth	GERMAN, E.	<i>Novello</i>
Song of the shoe-makers	HOLST, G.	<i>Novello</i>
Two eastern pictures	HOLST, G.	<i>Stainer & Bell</i>
The Virgin unspotted	arr. HOLST, I.	<i>Novello</i>
Sweet nightingale	arr. JACQUES, R.	<i>Oxford</i>
Those dainty daffadillies	MORLEY, T.	<i>Novello</i>
	arr. RAMSEY, B.	
Sing we and chaunt it	DE PEARSALL, R. L.	<i>Novello</i>
	arr. RATCLIFFE, D.	
Come, follow me	PURCELL, H.	<i>Oxford</i>
Come, if you dare	PURCELL, H.	<i>Novello</i>
Come unto these yellow sands	PURCELL, H.	<i>Novello</i>
Up in the morning	STONE, D.	<i>Boosey & Hawkes</i>
The princess	WOOD, T.	<i>Stainer & Bell</i>

MADRIGALS AND PART-SONGS FOR ADVANCED CLASSES

Dainty fine bird	GIBBONS, O.	<i>Stainer & Bell</i>
The silver swan	GIBBONS, O.	<i>Stainer & Bell</i>
My bonny lass she smileth	MORLEY, T.	<i>Stainer & Bell</i>

TITLE	COMPOSER	PUBLISHER
Now is the month of Maying	MORLEY, T.	<i>Stainer & Bell</i>
See, mine own sweet jewel	MORLEY, T.	<i>Stainer & Bell</i>
Sing we at pleasure	WHEELKES, T.	<i>Stainer & Bell</i>
Adieu sweet Amaryllis	WILBYE, J.	<i>Stainer & Bell</i>
Sweet honey-sucking bees	WILBYE, J.	<i>Stainer & Bell</i>
In the merry month of May	YOULL, H.	<i>Stainer & Bell</i>
Pipe, shepherds, pipe	YOULL, H.	<i>Stainer & Bell</i>
(All the above adapted by E. H. Fellowes)		
Fine knacks for ladies	DOWLAND, J.	<i>Novello</i>
	arr. RAMSEY, B.	
Those dainty daffadillies	MORLEY, T.	<i>Novello</i>
	arr. RAMSEY, B.	
Sing we and chaunt it	DE PEARSALL, R. L.	<i>Novello</i>
	arr. RATCLIFFE, D.	

FOR MASSED SINGING

Pilgrim song	DUNHILL, T. F.	<i>Arnold</i>
Morning and evening	DYSON, G.	<i>Arnold</i>
Praise	DYSON, G.	<i>Arnold</i>
Valour	DYSON, G.	<i>Arnold</i>
I vow to thee, my country	HOLST, G.	<i>Curwen</i>
The spacious firmament	JACOB, G.	<i>Oxford</i>
on high		
The Skye boat song	MACLEOD, A. C.	<i>Cramer</i>
England	PARRY, C. H. H.	<i>Year Book</i>
Jerusalem	PARRY, C. H. H.	<i>Curwen</i>
Non nobis Domine	QUILTER, R.	<i>Boosey & Hawkes</i>
Worship	SHAW, G.	<i>Novello</i>
Go forth with God	SHAW, M.	<i>Oxford</i>
Let us now praise famous	VAUGHAN	<i>Curwen</i>
men	WILLIAMS, R.	
The new commonwealth	VAUGHAN	<i>Oxford</i>
	WILLIAMS, R.	
Praise to the Lord	WARRELL, A.	<i>Stainer & Bell</i>

TITLE	COMPOSER	PUBLISHER
Song of the music makers	WINN, C.	Boosey & Hawkes
Rounds and canons for voices and recorders	ed. LE FLEMING, C.	Mills Music

FOLK-SONGS

I'm seventeen come Sunday	collected and arr. SHARP, C.	<i>Novello</i>
Bingo	SHARP, C.	<i>Novello</i>
The keys of Canterbury	SHARP, C.	<i>Novello</i>
The coasts of High Barbary	SHARP, C.	<i>Novello</i>
O waly, waly	SHARP, C.	<i>Novello</i>
O no John!	SHARP, C.	<i>Novello</i>
Dashing away with the smoothing iron	SHARP, C.	<i>Novello</i>
Chesapeake and Shannon	SHARP, C.	<i>Novello</i>
The keeper	SHARP, C.	<i>Novello</i>
The lark in the morn	SHARP, C.	<i>Novello</i>
Spanish ladies	SHARP, C.	<i>Novello</i>
The sailor from sea	SHARP, C.	<i>Novello</i>
The farmyard	SHARP, C.	<i>Novello</i>
The little turtle dove	SHARP, C.	<i>Novello</i>
The cuckoo	SHARP, C.	<i>Novello</i>
The brisk young widow	SHARP, C.	<i>Novello</i>
Searching for lambs	SHARP, C.	<i>Novello</i>
The sheep shearing	SHARP, C.	<i>Novello</i>
The lover's tasks	SHARP, C.	<i>Novello</i>
William Taylor	SHARP, C.	<i>Novello</i>
Heave away, my Johnny	SHARP, C.	<i>Novello</i>
My boy Billy	collected and arr. VAUGHAN WILLIAMS, R.	<i>Novello</i>
I will give my love an apple	collected HAMMOND, H. E. D. arr. VAUGHAN WILLIAMS, R.	<i>Novello</i>

TITLE	COMPOSER	PUBLISHER
English folk-songs for schools	collected and arr. BARING GOULD, S. and SHARP, C.	<i>Curwen</i>
North Countrie folk-songs for schools	ed. and arr. WHITTAKER, W. G.	<i>Curwen</i>
A Jubilee book of English folk-songs	arr. HOLST, I.	<i>Oxford</i>
The Clarendon folk-song books. 2 vols.	ed. WISEMAN, H. and NORTHCOTE, S.	<i>Oxford</i>
The shanty book. 2 vols.	arr. TERRY, R. R.	<i>Curwen</i>
A European folk-song book	arr. HORTON, J.	<i>Arnold, Leeds</i>

CHRISTMAS CAROLS

Unison

King Herod and the cock	collected and arr. SHARP, C.	<i>Novello</i>
The holly and the ivy	collected and arr. SHARP, C.	<i>Novello</i>
Come all you worthy gentlemen	collected and arr. SHARP, C.	<i>Novello</i>
Three wise kings	COOKE, A.	<i>Oxford</i>
Christmas song	arr. HOLST, G.	<i>Curwen</i>
I saw three ships	arr. HOLST, G.	<i>Curwen</i>
Masters in this hall	arr. HOLST, G.	<i>Curwen</i>
Dormi, Jesu	JACOB, G.	<i>Oxford</i>
A Christmas roundel	JACQUES, R.	<i>Oxford</i>
I sing of a maiden	JACQUES, R.	<i>Oxford</i>
When an angel host entuned	JACQUES, R.	<i>Oxford</i>
Hush my dear, lie still	MORRIS, C.	<i>Oxford</i>
Come to Bethlehem	WARLOCK, P.	<i>Curwen</i>
	arr. MURRAY, D. G.	

TITLE	COMPOSER	PUBLISHER
Eight traditional English carols	collected and arr. VAUGHAN WILLIAMS, R.	<i>Stainer & Bell</i>
The Oxford book of carols for schools	ed. VAUGHAN WILLIAMS, R. and SHAW, M.	<i>Oxford</i>
The Clarendon books of Christmas carols and songs. 2 vols.	ed. and arr. WISEMAN, H. and NORTHCOTE, S.	<i>Oxford</i>

Two-Part

A Christmas carol	REINECKE, C.	<i>Novello</i>
The twelve days of Christmas	arr. TATE, P.	<i>Oxford</i>

Three-Part

The shepherds' farewell	BERLIOZ, arr. JACQUES, R.	<i>Oxford</i>
A carol of St. Brigit	BUCK, P. C.	<i>Arnold</i>
The flowering manger	BUCK, P. C.	<i>Year Book</i>
Six traditional carols (3 sets)	arr. HOLST, I.	<i>Oxford</i>
A ceremony of carols	BRITTEN, B.	<i>Boosey & Hawkes</i>

✓ COLLECTIONS OF SONGS IN UNISON

The new national song book	<i>Boosey & Hawkes</i>
The new national and folk-song book. 2 vols. Arr. MACMAHON, D.	<i>Nelson</i>
The Oxford song book, Vol. I. ed. BUCK, P. C.	<i>Oxford</i>
The Oxford song book, Vol. II. ed. WOOD, T.	<i>Oxford</i>
The American song book. ed. HORTON, J.	<i>Arnold, Leeds</i>
Friday afternoons. Original songs, mostly in unison. BRITTEN, B.	<i>Boosey & Hawkes</i>

COLLECTIONS OF SONGS SUITABLE FOR CHANGING VOICES

TITLE	COMPOSER	PUBLISHER
S and B (famous songs in two parts with piano)	SMITH, E.	<i>Boosey & Hawkes</i>
Sing in three (nineteen songs for S.A.B.)	SMITH E.,	<i>Boosey & Hawkes</i>
The S.A.B. book. 2 vols. with melody in the bass clef	arr. WINN, C.	<i>Boosey & Hawkes</i>
Part songs for changing voices. (Rounds: two-part and three-part arrangements)	ed. WOOD, F.	<i>Arnold, Leeds</i>
The youth song book. S.A.B. with accompaniments for piano or guitar	ed. and arr. HUGHES, D. J.	<i>Oxford</i>
The Clarendon song books for boys with changing voices. 3 vols. (Only Vol. 3 available)	ed. by MELLALIEU, W. N. WHITTAKER, W. G. and WISEMAN, H.	<i>Oxford</i>
Cantemus. S.A.B. 2 vols.	arr. JACOBSON, M.	<i>Curwen</i>
The Oxford S.A.B. song books. 2 vols.	arr. JACQUES, R.	<i>Oxford</i>
Invitation to madrigals. Vol. I. S.A.B. (Has an informative Foreword, also excellent hints for the performance of each madrigal.)	transcribed and ed. DART, T.	<i>Stainer & Bell</i>
Sing in harmony. An Introduction to four-part singing	ed. and arr. APPLEBY, W. and FOWLER, F.	<i>Oxford</i>

'When the voice of the average male changes from treble to adult range, it usually emerges as a baritone; tenors are very rare. Though it is an exciting and important step to sing the bass line in a part song for the first time it can be a little troublesome too, for unless the singer is a good reader and a fair musician, he will have difficulty at first in learning and holding his part. Some kind of help is necessary at this stage to give confidence and act as a musical bait. Given some support by a tactful pianoforte accompaniment, the young bass will sing quite happily at his new pitch tunes which he learnt as a treble, and will not be disturbed when other higher voices sing an independent part. Both the desire and the ability to sing a simple "real" bass part will quickly follow.'¹

CANTATAS AND SONG SEQUENCES

TITLE	COMPOSER	PUBLISHER
Four Trios for Female Voices	BRAHMS, J.	<i>Novello</i>
The Goodly Heritage	JACOB, G.	<i>Jos. Williams</i>
Messiah	HANDEL, G. F.	<i>Patersons</i>
	arr. READ, E.	
Hymns from the Rig Veda (3rd set)	HOLST, G.	<i>Stainer & Bell</i>
The moon	PURCELL, H.	<i>Oxford</i>
	arr. WHITTAKER, W. G.	
Folk Songs of the Four Seasons	VAUGHAN WILLIAMS, R.	<i>Oxford</i>

There are many other unaccompanied three-part songs and madrigals suitable for advanced classes, published by Boosey & Hawkes, Novello, Stainer & Bell, and the Oxford University Press.

¹ From the Introduction to *The Oxford S.A.B. Song Book* (Oxford), edited by the author. The reader is also referred to W. Norman Mellalieu's booklet *The Boy's Changing Voice* (Oxford) and *Training the Boy's Changing Voice* by Duncan McKenzie (Faber & Faber) for guidance on this subject.



Position I. The end of the thumb nearly covers the first joint of the index finger.



Position II. The handle of the stick is slipped under the thumb and gripped between it and the first two fingers. The thumb and the stick are in a direct line.

Photographs by John Vickers, London.

PART II

Chapter VII

CONDUCTING

I. WITH OR WITHOUT A STICK?

Most of the song directing in ordinary week by week singing-classes will of necessity have to be done from the pianoforte (although frequent use should be made of pupils, to act as accompanists); but combined singing, school concerts, speech-days, and other functions will demand that the teacher be in possession of a certain amount of skill in conducting. It is on these occasions that many excellent musicians either fail completely, or do not appear at their best. Some will beat time (not conduct) in a wooden manner, just indicating the beats by mechanical, simultaneous movements of both arms. Others, scorning a stick, will use their hands expressively and intelligibly—to the choir, but, if there happens to be an orchestral accompaniment, their movements are a complete mystery to the players, who have bars to count. We are all familiar with the type of conductor who ‘moulds the music’ with his hands, making weird passes in the air. He cannot have given a moment’s consideration to the fact that no music could possibly assume the shapes that he is illustrating.

There is no doubt whatever that it is much easier to use the hands only in conducting; they are naturally more spontaneous than a stick, and many amateur conductors honestly prefer that method. When directing a small group of singers or instrumentalists it is perfectly correct, and sometimes the most

beautifully detailed performances may be obtained. Under those circumstances a good rule is to focus the vision of the ensemble on a fairly small area of gesture. The best way of securing this is to hold the right hand in exactly the same position as when grasping the stick.¹ Another method is to open or spread the hand slightly, feeling the longest finger as the central point of control. The extent of the curves made by the fingers when rotating the wrist should be firmly limited, anything in the nature of floppiness being carefully guarded against.

In any case, use the left hand sparingly.

When a large class or choir is concerned, it is surely much better in the interests of clearness to use a stick. The sensible course is for the conductor to make himself completely familiar with stick technique, then if at any time it should be expedient to dispense with it he will be all the more eloquent with his hands.

The type of material with which teachers have to deal at school rehearsals and concerts makes it imperative to have rather marked definition in the beat when conducting; without being angular, it should be much more decided in its outlines than, say, that employed by the conductor of a professional orchestra. While the majority of the pupils will feel the pulse of the music, only the more musical of them will be sensitive enough to be 'conducted'; that is, until they are reasonably familiar with the music they are singing, and are able to give their undivided attention to the conductor. It is one thing to be carried along by the swing of the tune, quite another instinctively to sing each note exactly on the beat, responding to the flexibility of interpretation. Naturally, the teacher must always try to conduct rather than beat; but he should ever be on the alert to give additional definition the moment that any sign of looseness of ensemble is felt.

The photographs facing page 109 may help in acquiring a

¹ See Position I, photograph facing page 109.

satisfactory grip.¹ The positions should be practised many times to ensure their correctness and familiarity. Practise picking up the stick from a table in such a way that it assumes the correct position in the hand at once. This should be done very slowly at first, increasing the speed until the action becomes quite mechanical and ready. Such an exercise seems so simple as scarcely to merit practice, but a stick which slips easily and naturally into the hand in a secure position is likely to stay there. Stick in hand, learn to forget about it, except to feel grateful for the extra length of arm which it gives. It should be very light in weight, as is consistent with balance, fairly short, slim and white, with a handle shaped to ensure a comfortable and safe grip. I have often listened to diminutive choirs which have been scarcely visible from the audience, owing to the flickering of a white wand some two feet in length.

2. BEATING TIME

The first essentials are looseness of the wrist, elbow, and shoulder, and freedom of the whole bodily mechanism from the shoulder to the tips of the fingers.

The down beat and its preparatory curve, made by a skilled conductor, looks quite easy and natural—as it should, because it has become subconscious. A beginner, however, sometimes finds it difficult.

Quite simply, this is what happens:

1. The stick is held motionless in the Ready Position.
2. It is lifted upwards in a preparatory movement, loops over and drops to the spot from where it started, which is the *point of the beat*, and *when the sound begins*. On arrival at that point, the stick rebounds an inch or two, sharply for staccato, gently for legato.

¹ Perhaps it should be added that the grip illustrated is the one which the Author personally finds most comfortable.

While practising this movement, it is helpful to draw in the breath as the stick rises, and exhale as it drops.

I believe it is a mistake to describe this as an *up beat*, as that leads to confusion of thought and action. If the movement is thought of as a beat, it may well be given too much definition, causing the attack to be made too early, particularly by sensitive players and singers.

For the guidance of the inexperienced, diagrams are given showing the directions of beats and their sub-divisions. They are simply a guide, and are not intended for strict adherence. Every conductor must evolve his own individual style of time-beating, but if elaborations are introduced they should not be at the expense of clarity.

Figure 1 shows by a dotted line the curve of the preparatory movement upwards from the Ready Position to the down beat. Figs. 2, 3, and 4 show directions for 2, 3, and 4 beats in a bar. Fig. 5A gives five beats divided into 2+3 and Fig. 5B the same number divided into 3+2. Fig. 5C, which looks awkwardly square and unusual at first sight, can in actual performance be smoothed out a great deal. It will be found to be useful to an inexperienced student who is apt to lose control when beating 5 (and there are still many who do). Fig. 6 outlines slow six-eight or six-four. Fig. 7A deals with seven beats in the rhythmic pattern 3+2+2 and Fig. 7B the same number divided into 2+2+3. Fig. 8 subdivides three-two into six beats. Fig. 9 gives the design for nine-four. Figs. 10 and 11 subdivide quadruple time into eight-eight and twelve-eight. Figs. 12, 13, and 14 show the start on the second, third, and last beats of a bar of four-four, and Fig. 15 the 'cut-off'. This last will, of course, vary a great deal in size and intensity, relating to the dynamics of the music. To cut off a note, the first part of the curve is deliberate, hurrying to a little 'flick' at the end.

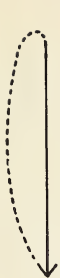


Fig. 1



Fig. 2

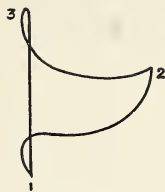


Fig. 3

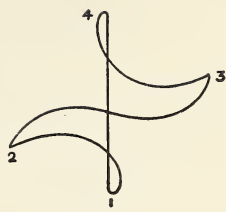


Fig. 4

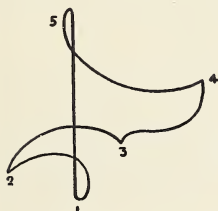


Fig. 5A

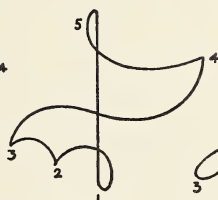


Fig. 5B

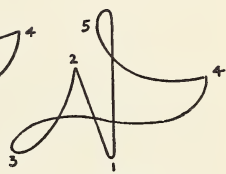


Fig. 5C

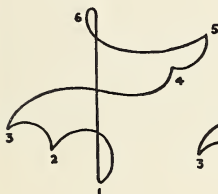


Fig. 6

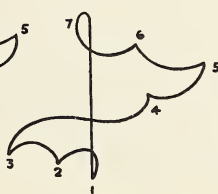


Fig. 7A

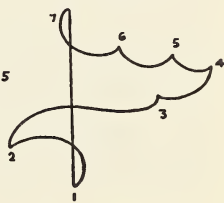


Fig. 7B

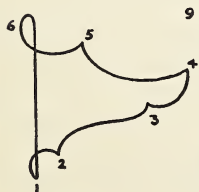


Fig. 8

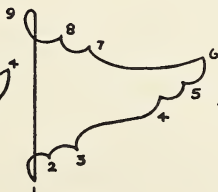


Fig. 9

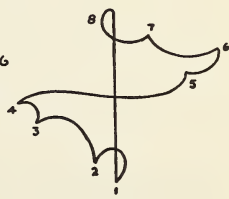


Fig. 10

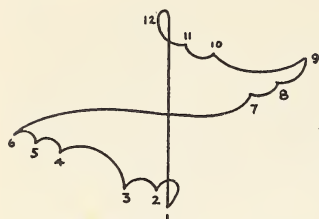


Fig. 11

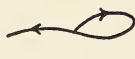


Fig. 12



Fig. 13



Fig. 14

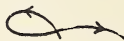


Fig. 15

It will be noted that all the preparatory curves are in the opposite direction to the beats and the 'cut-off'.

Make quite sure when beating nine-four, eight-eight, and twelve-eight that the main structure of the bars (3, 4, and 4) are clearly defined. The subdivisions must be made clear too, but with only small movements, otherwise the shape of the bars will be obscured. Any orchestral player, looking up from his desk, must be able at that moment to know exactly where he is in the bar.

Beating one in a bar presents a special problem because if the stick merely bounces up and down in the same perpendicular line, no legato or dynamics are possible. The stick returns from the point of the beat in a curve, preferably to the right, and the width of the curve depends upon the character (legato or staccato) and the dynamic required.



Fig. 16

Take care that the point of the beat is always clearly defined whatever the width of the curve may be.

When beating a quick three-four with one beat to the bar and a *rallentando* occurs, either during the movement or at the end, it is easy to define the three beats:



Fig. 17

the second beat getting wider as the music slows down.

Preliminary exercises should be (1) beating time with movements entirely confined to the wrist. (2) Swinging the forearm. (3) The whole of the arm and shoulder brought into play. Practise all these movements separately to a straightforward time such as three-four or four-four at slow and quick speeds; then work up a big crescendo (at about M.M. 96), beginning with the wrist and finishing with the whole arm swinging energetically from the shoulder. Whilst performing these exercises let relaxation constantly be kept in mind. In common with good piano playing, when conducting, the shoulder, arm, wrist, and hand should be completely free from tautness in any part. It is impossible to achieve a flexible, sympathetic, and expressive beat if there is any rigidity behind the stick. (I am, of course, excluding moments of tension, which occur in all great music; a powerful climax, after a long and exciting crescendo, is bound to be accompanied by tenseness in the conductor, and consequently in his right arm.)

It is a great advantage at this stage for two teachers to work together, one at the piano and the other conducting. Some fine

swinging tune should be used,¹ the pianist sitting where he can follow the beats closely, taking the greatest care to act on them with complete faithfulness. The conductor should vary the speed, make *rallentandi*, *accelerandi*, and pauses. Then change over, the pianist taking the stick and the conductor the piano, and after a certain amount of practice, different dynamics of expression may be introduced; this is excellent practice for both.

A good method of gaining skill and expressiveness is to conduct (with the right hand only) gramophone records of great classical melodies, choosing an absolutely straightforward tune such as the second movement from Beethoven's Fifth Symphony ('Andante con moto') or the third movement from the Eighth Symphony ('Tempo di minuetto'). Practise in the following manner: let the record play for a few bars until the rhythmic swing of the tune is felt, then join in with your beat on the first of the bar, giving close attention to the correct positions and direction of the stick. Try joining in again after a few bars, this time on an odd beat; it is best to commence with the third beat, then the second in simple triple time. In this way the correct movements will soon become easy and natural, and the slight introductory curve quite subconscious. Try to make the beat as flexible and *live* as possible, to follow the give and take of the rhythm, the small deviations from the strict time which are inseparable from an artistic performance of any music. This is an engrossing task which should only be attempted when the mechanics of beating time have been conquered. Now try to indicate the dynamics of the music; this will demand a beat, the size of which will vary in relation to *pp*, *p*, *mp*, *mf*, *f*, and *ff*; take particular care to grade and time the crescendo and diminuendo, not arriving at the climax of the

¹ Such as 'The spacious firmament on high', by Gordon Jacob (Oxford University Press), or 'Non nobis Domine', by Roger Quilter (Boosey & Hawkes).

crescendo too soon. This stage is difficult and subtle, for the artistic sensitiveness of the conductor is not only actively appealed to, but must be able to express itself in movements which are illustrative and unambiguous. The right hand only should be used, and constant effort made to develop its spontaneity and expressiveness. More difficult music may now be attempted with greater variation in tempo and expression. Give especial attention to the last beat in the bar, say of three or four time; it should not be angular, but curved and flowing (but, of course, not lacking in definition) so as to progress on to the first beat of the following bar, otherwise the music conducted will tend to become divided into separate bars instead of being a continuous line.

Although quite rightly a lot of time should be spent on making the ordinary beating of time instinctively correct, it is the more difficult points of technique, such as starting on odd beats, pauses, 'cut-offs', quickening and retarding, and subdivisions of beats, which need constant attention. When once a well-known and straightforward song has got under way, nothing short of utter incompetence on the part of the conductor can cause a break-down, but a faulty, hesitating start will kill the music at birth. A special word to the inexperienced might be admissible here. It is no uncommon thing for conductors, both in schools and at competition festivals, to beat a whole bar 'for nothing'; sometimes not silently, but accompanied by a sibilant whisper 'one-two-three-four' which is heard distinctly all over the room. This is unnecessary, and not conducive to an artistic performance. In addition to practising starting on an odd beat, the conductor should get the tempo firmly fixed in his mind before beginning, by mentally hearing a bar or two; thus ensuring firmness to the start, the correct speed, and confidence in himself as well as the choir. One is frequently hearing performances of works the

first few bars of which have been merely *tending* towards the real tempo.

Avoid on the one hand indefinite twirlings of the stick, however graceful they may be; on the other, the slick, smart beat, which is so emphatic that it carves the music into small chunks, each a bar in length. Also, remember that the tip of the stick is the governing point, not the hand.

Some people have the mistaken idea that the whole of expression (i.e. curve, climax, shape, accentuation, nuance) should be indicated solely by the left hand. This is not so. It is much sounder to ensure that the right hand is not only able to beat time in a correct and unambiguous way, quite instinctively, but is also capable of indicating many points in interpretation without the help of the left hand. If this point of technique is developed really thoroughly, and made as finished as possible, a great deal of fussiness and over-emphasis will be avoided; the weak habit of duplication of the movements of the right hand by the left hand will not appear, except in occasional and justifiable circumstances, and the left hand, when it does function, will do so with real point, and, consequently, with greatly increased effect. A fussy left hand is like a certain type of person, who is for ever trying to cut into interesting conversation, and when at last his object is achieved, says something which is completely valueless.

3. THE LEFT HAND

Certain faulty left-hand movements arise from the fact that the conductor feels that some activity of the hand is expected, and not knowing quite what to do, uses it to make tentative hushing gestures downwards or faintly encouraging jerks upwards. The best cure for what I would describe as 'an interfering left hand' is to put it firmly out of use for a time (say about a fortnight). Use the opportunity to make the right hand

as eloquent as possible, while clearly indicating the beat. Then when the left hand is brought back into commission again, it will appear with some point and relevancy.

When should the left hand be used in conducting?

1. To ensure a clear start for a large ensemble.
2. Emphasizing important entries.
3. Shaping outstanding phrases.
4. Giving *sf* extra power and definition.
5. Carrying on a melodic line.
6. Helping to avoid squareness or rigidity in performance.
7. Governing $<$ and $>$.
8. Preparing for, and achieving, climaxes.
9. Helping to control pauses.
10. Securing a decisive 'cut-off', or controlling a fade-out of tone.

Left-hand technique is a peculiarly personal, elusive, and confusing thing. No one, unless he is exceptionally gifted with hands which are able to work quite independently, can hope to secure such a technique unless he is willing to practise regularly and patiently. Excluding the comparatively rare instances of people who are ambidextrous, any attempt to get the left hand into line with the right in spontaneous action and usefulness, should begin, so to speak, from Nature. It is surprising how far behind the left hand is in muscular development and nervous response; for instance, the relative power of grip in the two hands is widely different. Get into the habit of using it when picking up articles, turning over the pages of a book while reading, and generally stimulating its movements, both in frequency of use and speed. Beating time with the left hand alone is an excellent way of securing confident action.

It is obviously impossible to give a series of diagrams which will indicate to any satisfactory degree the movements of the

left hand in controlling interpretation. The following, however, are a few simple exercises which will both develop the habit of independent action and help to build some kind of foundation from it in relation to conducting.

Exercise 1. Position 1

Hold the left hand about six inches in front of, and slightly to the left of the breastbone, palm upwards, thumb pointing forwards, fingers curved inwards a little. After a small preparatory movement (a rise and dip of a few inches) to give definition to the start, and keeping the palm in the same position, lift the hand upwards and forwards to shoulder level (Position 2). This will give an indication of a crescendo. Hold there for a few seconds, then rest.

Exercise 2.

Commencing at Position 2, turn the left hand over, palm outwards and draw it back slowly in a fairly straight line to Position 1. As the movement progresses, bend the fingers inwards until the thumb, first, and second fingers meet. This will indicate a diminuendo. Rest.

Exercise 3.

Exercises 1 and 2 should now be combined, carrying out the movements while counting a cycle of four bars of 4 time (about M.M. ♩=60).

Bar 1. Rest the left hand in Position 1, but make the preparatory movement in the last half-beat.

Bar 2. Move upward and forward as described in Exercise 1. Turn the hand over during the last half-beat, in readiness to make the return journey.

Bar 3. Return as in Exercise 2, bending the fingers inwards.

Bar 4. Rest in Position 1.

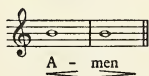
This barring is very necessary, as the timing of the gestures constitutes one of the chief difficulties, needing a good deal of control, also the relationship to musical interpretation will be much closer.

Exercise 4.

The procedure and timing exactly as in Exercise 3, but there is an important addition. With stick in the right hand beginning with the preliminary bar of four, beat quietly and in small compass throughout the exercise. Do this very slowly at first so that the brain is in front of the hands, in absolute control of their movements. In the early stages the left hand will probably move in a series of little jerks, synchronizing with the beats of the right hand; this is a perfectly natural weakness which will quickly disappear with practice. Additional practice in control can be gained by doubling the number of bars to each movement; the slow timing is more difficult.

These exercises will seem mechanical enough in print, but they are not to be regarded as anything but elementary independent action brought under control. The conductor should work steadily and patiently through them, making absolutely certain that he has conquered the difficulties of each step before attempting the next. Given regular practice, the movements will become less and less stereotyped, and more indicative of expression in music.

Relate them to sound as soon as possible, in order to give them meaning. For instance, sing:



governing the $< >$ with the left hand. The right hand beats can grow and diminish in size with the dynamics. The

movement will begin to be clothed with grace and conviction, and can be applied to interpretation when working with your colleague at the pianoforte.

The conducting of gramophone records too can now be practised with both hands working independently. The feeling of strangeness and artificiality will gradually disappear and the left hand will take its place as a controlling influence in the expression of musical ideas.

Chapter VIII

REHEARSALS AND CONCERTS

I. SCHOOL CHORAL SOCIETY REHEARSALS

Always map out a scheme for each rehearsal; it need not necessarily be adhered to very strictly, but will give a definite aim and shape to the work. Nothing is more hopeless or irritating to really keen people of experience than a series of rehearsals which have no form, no cumulative interest, and no connecting link between them. It is a good thing to announce, not every week, but frequently, that you will expect the choir to begin the next rehearsal by singing correctly a certain difficult passage; many of the members will make a point of working at it during the interim. Each section of the S.A.T.B. should be given especially awkward pieces to study on occasions; this serves the dual purpose of getting the music known, and making the choir realize that its conductor is taking an active interest in every department. A good plan, too, is to promise a straight run-through of, at any rate, a considerable part of the work at a subsequent practice, and take care to keep the promise. All these devices will help to bind the rehearsals together into a chain of development. Unless you have a particularly good memory, it is useful to keep a record of the work done week by week. This only takes a few minutes of your time, but it ensures that nothing is missed or neglected.

Guard against the very common fault of allowing the choir to sing through the easy parts of the work too frequently. It is tempting to do so, for it is pleasant to hear the singing going well, but the more capable members will begin to chafe at the

needless repetition, and a great deal of time is wasted to little purpose, with the result that the end of the series of rehearsals arrives all too soon, and there is not time for the difficult passages to receive the close attention which they need.

When rehearsing an extended work, the instrumental interludes should be clearly understood and learnt by everybody, otherwise the chorus entries will be uncertain; it is not sufficient always for the accompanist to play just the bar in which an important entry occurs. It should be realized that the singers (particularly in the case of school choral societies) seldom have any notion of the music as a whole, and, in fairness to them, they should have an opportunity, more than once prior to the final rehearsal, of hearing the entire work played straight through.

tone

One of the never-ending tasks which confront the conductor is the development and retention of fine choral tone. In the great majority of choirs, there is no time at ordinary weekly rehearsals for special voice-production exercises. It is, however, not difficult to find passages in choral music which provide excellent material for the study of correct tone production.

It is important to have a clear idea of what is meant by fine tone. The words resonant, bright, expressive, warm, varied, and coloured come to the mind immediately, but how can those desirable characteristics be achieved?

In singing, the dynamic directions *forte* and *piano* carry a great deal more meaning than merely loud and soft. *Forte* tone must have resonance and brightness, so go for purity of vowel sounds, directing the tone energetically towards the front of the mouth and head by the addition of consonants such as *d*, *n*, *m*, *k*, or *t*. *Piano* tone must have the quality of warm, inner life to be attractive; it so easily becomes dead and cold.

The meaning and significance of words are powerful incentives to tonal variety and colour, but make no mistake, the meaning cannot be expressed without correct vocal production and clear articulation.

This well-known excerpt is a first-rate exercise in forward production and attack:

Won-der-ful, Coun-sel-lor, The migh-ty God, The

Ev-er-last-ing Fa-ther, The Prince of Peace.

Warn the choir not to anticipate the attack of the *W* by an insidious insertion of *U*.

The impact of an even better-known chorus is often reduced by a waste of breath on the initial aspirate:

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah,

The voices should jump straight into the vowel sound, using the *H* as an attacking consonant.

The opening of Bach's Mass in B minor is worth any amount of effort at rehearsal.

The initial *K*s are, of course, a gift as attacking consonants. The vowel sounds must be clearly sustained as *Kee-ri-ay*, taking care that the first syllable does not slide into a diphthong, making it sound like *Keariay*. It is most important not to give the opening chord on a keyboard instrument. The choir listens keenly to the tuning A of the orchestra, and everyone mentally pitches the notes of the chord. Then at the performance, the entry comes straight out of silence, when it storms the senses like a blinding flash of light.

Ky - ri - e, Ky - ri - e e - -

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e, Ky - ri - e

Ky - ri - e, Ky - ri - e

- le - i - son, e - le - i - son.

e - le - i - son, e - le - i - son.

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

Ky - ri - e e - lei - son.

This example in the exciting Choral Dance No. 17 from Borodin's *Prince Igor* is excellent for bold, resonant tone and attack. The S in Sing, and the Gl in Glorious need to be articulated quickly and neatly.

The first eleven bars of the unaccountably neglected Mass in

Allegro J. = 69

f Sing we prais-es to our glo-rious Khan! *ff*

f Sing we prais-es to our glo-rious Khan! *ff*

f Sing we prais-es to our glo-rious Khan! *ff*

f Sing we prais-es to our glo-rious Khan! *ff*

C by Beethoven offer a fine opportunity for the development of warm, quiet tone, and the careful grading of dynamics:

Andante con moto, assai vivace, quasi allegretto ma non troppo

p Ky - ri - e e - le - i - son, e - lei - -

p Ky - ri - e e - le - i - son, e - lei - -

p Ky - - - ri - e

p Ky - ri - e - - - e - lei - son, e - lei

cresc. *f* - son, e - lei - son, e - lei - son.

cresc. *f* - son, e - lei - son, e - lei - son.

cresc. *f* e - lei - son, e - lei - son.

cresc. *f* - son, e - lei - son.

I would urge conductors to put this work in their repertory. It is not technically difficult, yet full of the most lovely music.

For the colouring of words and the projection of their meaning in choral tone, this passage from *A German Requiem* by Brahms can be studied as a model.

Con moto moderato

p

My soul and bo - dy cri - eth out,

p

My soul and bo - dy cri - eth out,

p

My soul and bo - dy cri - eth out,

p

My soul and bo - dy cri - eth out,

f

yea for the liv - ing God; my soul and

f

yea for the liv - ing God; my soul and

f

yea for the liv - ing God; my soul and

f

yea for the liv - ing God; my soul and

cresc.

bo - dy cri - eth out, yea for the liv - ing,

cresc.

bo - dy cri - eth out, yea for the liv -

cresc.

bo - dy cri - eth out, yea for the

cresc.

bo - dy cri - eth out, yea for the

yea for the liv - - - ing God.

yea for the liv - - - ing God.

- ing, yea for the liv - - - ing God.

liv - - - ing, yea for the liv - ing God.

I once heard a conductor complain at an orchestral rehearsal that the tone of the strings was not beautiful. A voice from that section asked politely but rather wearily: 'What sort of tone do you want; soft or loud, warm or cold, or what?' A satisfactory answer was not forthcoming, and the tone remained a lifeless *mf* as before. The real trouble in that particular instance was that the tone of the *inside* string parts sounded poor and thin. The 2nd violins and violas should sound just as warm and rich as the 1st violins and cellos. Always keep a careful eye, or rather, ear, open for that weakness because it is a common one.

Similarly, the inside voices of a choral ensemble always strongly affect the composite tone for good or ill. Altos should be encouraged to sing with warmth and colour, for their vocal line is often neglected. Ask the altos to sing out boldly while the other parts sing quietly. Then get the sopranos, tenors, and basses to sing without the altos. The resultant loss in balance and colour will be realized clearly by everybody in the choir, and never again will the altos sing like depressed sopranos.

Never forget that the finest tone, at any level of force, always gives the impression of power in reserve. To hear a well-trained choir of two or three hundred voices sing a genuine *pp* is a most heart-searching experience.

Finally, make a close study of this awesome passage from Bach's *St. Matthew Passion*. As a piece of sheer, concentrated magic, it is probably the greatest and most moving thing in the whole range of choral music.

Tru-ly this was the Son of God, the Son of God.

Tru-ly this was the Son of God, the Son of God.

Tru-ly, tru-ly this was the Son of God, the Son of God.

Tru-ly this was the Son of God, the Son of God.

I have purposely refrained from adding tonal dynamics, not because I do not believe in such aids to contrapuntal clarity, kept strictly within the limits of style and good taste, but because it is for the conductor to use his own imagination and skill in presenting this music. In that connexion, may I quote my own words in the *R.C.M. Magazine*, February 1961:

‘As to the vexed question of tonal dynamics, I cannot for the life of me see that it is inconsistent with a correct sense of style to have occasional short crescendos and diminuendos in addition to the ordinary variations of *piano* and *forte*. Nothing will convince me that an eighteenth-century fiddler played inexpressively. Given a good instrument and a bow in his hand (albeit of a different shape from nowadays) and artistic warmth in his soul, surely his tone was varied and coloured according to the intensity of his feelings. It is sometimes thought that in shaping a phrase of Bach’s music an increase or diminution of the tone automatically turns it

into something resembling Tschaikovsky. This is not true. Of course, everything depends upon how it is done. Bach's phrasing is unique: he took the greatest pains to make it clear to his players. The slightest lapse of taste, exaggeration or underlining can wreck the music beyond recall, but every single note, be it soft or loud, should be full of life and warmth.'

CHOIR MOVEMENT

The choir should have a method for standing up and sitting down with uniformity of movement and quietness. Nothing looks worse than a body of people stumbling to their feet in an undisciplined manner, uncertain as to the moment when to stand, with no recognized procedure and carried out to the accompaniment of shuffling feet, creaking seats, and flapping copies of music.

If the singers are told to draw their feet slightly back, resting the weight of the body upon the heels as a preliminary to the signal to rise, it will be quite easy for them to stand up in one continuous movement, with absolute control and balance. It should be made habitual to remain as still as possible after standing.

With a little practice, sitting can also be carried out quickly and quietly. It is an odd but noticeable phenomenon that people, when preparing to sit down, almost invariably look round as a preliminary measure; doubtless the habit is a precautionary one, a survival of schooldays.

The moments for standing and sitting can generally be indicated by a quiet gesture from the conductor, but there are instances where, owing to his being closely engaged with the accompaniment of a solo, or the shaping of some particularly important passage by the orchestra, it is injudicious for him to divide his attention. An arrangement can be made for one or

two singers, occupying strategic positions, to act as guides. With this help and marked copies, even a large choir can move promptly, quietly, and simultaneously.

CONDUCTOR'S MOVEMENT

Try to get your musical effects by as little movement as possible. This is a good rule to observe for at least three reasons:

1. Physically it is less exhausting, principally to yourself, but also to the ensemble. (Being obliged continually to watch violence of gesture is curiously tiring, and leads ultimately to inattention.)
2. The ensemble will be accustomed to respond sensitively to a big demand when it is needed.
3. Elaborate conducting movements obtrude between the music and the audience, which is always to be avoided.

Put your feet firmly in one spot and remain there. Don't swing from the waist; it really isn't necessary and can easily look grotesque. But economy of movement must always be accompanied by mental alertness and a spirited manner.

Many conductors start with outstretched arms, no matter what kind of music is to be performed. This is based on a natural anxiety to enlist and hold the attention of the whole ensemble, but it is seldom appropriate. Even at a *ff* entry, it is the vigour and clarity of the preparatory movement which secures an alert, clean attack, not the traversing of a wide distance by the arms.

SINGING 'A CAPELLA'

A certain amount of unaccompanied singing is excellent training for any choir, large or small. Apart from the obvious opportunities it gives to the conductor for noting errors in

notes and rests, also inequalities of ensemble, it impresses upon the singers the necessity for studying particular points of technique. Here are a few of them:

1. The aural sense is quickened, the choir learns to listen to itself.
2. Each member must sing intervals correctly and sensitively, making the slight adjustments in pitch which are necessary on occasions.
3. Correct values of tonal dynamics may be heard and appreciated by everybody much more clearly than in accompanied music.
4. The strictest attention must be paid to 'chording', both with regard to pitch and balance. The alto line will need special attention and encouragement, for it will almost certainly be inferior in tone and colour.
5. Details of articulation and pronunciation, purity of vowel sounds, preliminary and final consonants need great care.
6. The special study of *sostenuto*, which is the most important characteristic of all unaccompanied singing, for continuity of vocal line is very difficult to achieve.
7. Phrasing. Every singer must give attention to this because all voices are exposed. There can be no opportunity for shifting responsibility, such as dropping out during a *diminuendo*, as is possible when sheltering behind an accompanist.
8. Strict unanimity in the attack and release of sound.

Do not allow your choir to sing unaccompanied for too long a time at rehearsal, for voices in the mass easily become fatigued when the support of the accompanist is withdrawn. It is most unwise to have unaccompanied singing during the latter half of a rehearsal. The voices being a little tired, the pitch is lost

almost at once, and when the piano joins in, the discrepancy is irritating to the conductor and discouraging to the choir.

Ask a deputy sometimes to take your place for a few minutes, when the work is becoming familiar to the choir, and walk to the back of the hall in order to listen critically from a distance; errors of balance, tone, and articulation will show themselves much more clearly. Occasionally this should be done, leaving the choir conductorless; it will help to stimulate their sense of rhythm and make them realize the necessity for listening as well as singing.

SCORES

Make a practice of frequently using reference letters or numbers during ordinary choral rehearsals; this will make the choir accustomed to them in readiness for the final rehearsal, when the usual 'top of page 4, Bar 3' type of direction will no longer be possible.

If the work to be performed is for choir and orchestra, even though the latter is only to consist of strings, whenever practicable use a full score for most of the rehearsals. It is unwise to conduct from a vocal score for, say, ten or a dozen choir practices when the full orchestra version must necessarily be used for the final rehearsal and concert. As the piano version naturally differs in many essentials from the full score, all the small contacts which you have inevitably built round it disappear, and with them, props to your memory. On the other hand, if the full score is used from the earlier rehearsals, it will be completely familiar long before the day of the concert.

ACCOMPANIMENT

Choose your accompanist with great care, for he can make all the difference between successful rehearsals and the reverse.

Playing for choral rehearsals is a difficult technique and needs special gifts; a clever pianist who is also a first-rate musician, good-humoured and not too thin-skinned, is what is required. He must be able to sense instantly what point the conductor is making for, and sometimes even to anticipate his objective. To read vocal score readily and accurately, and support the voices by enlarging and enriching the accompaniment if necessary; the ability to transpose, and to demonstrate right and wrong examples unhesitatingly, are some of the qualifications which a good accompanist is expected to possess.

Every rehearsal should begin punctually. This may seem too obvious to mention, but many conductors are casual about it, supplying just the kind of loophole which may be seized upon, with malicious glee, by some colleague who is not very favourably disposed; incidentally, it is an annoying little weakness, bad manners, and a waste of time. The duration of rehearsals is important too; one and a half hours should be ample for any, apart from those immediately preceding the concert, say the last two or three. It is possible for a conductor who is both keen and physically strong to make a choir sing until they are completely worn out and almost voiceless after a two-hours' rehearsal; also, the more tired they are, the more irritated he becomes, and the last half-hour develops into a thoroughly unhappy time for everyone, and musically is almost valueless.

The following small point is worth notice. Do not allow yourself to get into the noisy and futile habit of rapping on the desk with your stick, before beginning a practice, to call for quiet. The first few times will secure silence, then the choir will gradually tend to snatch a few more words of conversation after the taps, and you will find that you are rapping to a noisy lot of chatterers. Remaining quite still in the 'ready position' will, if its observance is insisted upon quite firmly, become the

signal for silence, and the choir will respect such restraint and never abuse it.

The atmosphere at rehearsals should be one of happiness combined with hard work and no waste of time. A sharp word or a genuine flash of spirit occasionally is a good thing for any choir of young people; they will work all the better for it. But a conductor must never, under any circumstances, allow himself to say a bitter or a sarcastic thing; grown-ups are discouraged by it, and children loathe it; keep your brain in command of your tongue, always.

The conductor's authority at rehearsals is absolute, and you must allow no one to cavil at it. Particularly when choir and conductor are newly acquainted, an adult member may point out a mistake which has been overlooked. It is always indiscreet for any member of the choir to interfere, but a great deal depends on the way in which it is done. Learn to differentiate between the interruption of an impetuous person whose keenness has outrun his discretion, who is probably sorry the moment after he has spoken, and the friendly word of an experienced member, who does not like to see a youngster go wrong, but who forgets for the moment how he himself would have resented correction in similar circumstances. If the mistake is mentioned courteously and tactfully, you should freely acknowledge the oversight, feeling quite certain that, in doing so, you will not lose an ounce of your prestige as a musician. But if the error is a very slight one, and is made in a pushing, rude manner by the type of person who loves to try to correct the conductor, then no mercy should be shown to him. Quietly, but extremely firmly, it must be pointed out that while you are grateful for the keen critical interest which is shown in the music, all corrections must be left to you. It is absolutely essential that such interferences should be nipped in the bud *at once*.

VOICE TRIALS

Directors of school music almost always find themselves in charge of local choral societies, large or small, and may have to face the question whether or not to hold voice trials. Of course, reasons will be advanced for not giving tests for admission to a choir, and it must be conceded that there is more than one side to the question, for circumstances vary enormously. Two over-riding factors must however be faced. (1) Without some sort of test, it is impossible for the conductor to know what kind of voices are being admitted. (2) It is easy enough to accept members, but extremely difficult to get rid of them. I am certain that even when good voices are hard to come by, a test should be insisted upon, and any reasonable applicant will see the justice of it. I would go further and say that in large choirs it is of great value to the conductor to have triennial voice trials for existing members: sopranos one year, contraltos the next, tenors and basses in the third year. I introduced this rule on being appointed Musical Director of a great London choir, and never regretted it. Naturally such a course was not easy, in fact it caused me many heart-burnings, but it paid handsome dividends in keeping up the standard of efficiency in the choir and ensuring a long and eager waiting list.

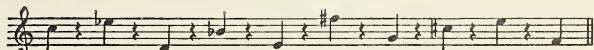
Experienced choral conductors will naturally have their own well-planned audition tests, but for conductors who are holding voice trials for the first time, the following tests are suitable for a soprano in the average choral society:

➤1. *Tonal quality and range.* The ideal tone is of warm, pleasant quality, medium sized or small, and the attack of the sound must be clear, with no scooping, and intonation must be accurate. Look out for and reject a-voice which has an 'edge' to it, or which is too big, for neither of these types will blend with the rest of the choir.

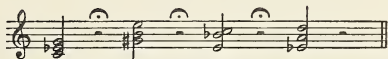


2A. *Aural tests.* Play detached and unrelated notes fairly quickly on the piano. The candidate should sing them to lah immediately after they are played.

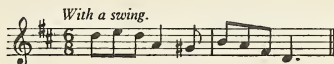
This is an infallible way of testing quick aural reaction to sound; very important for sopranos who have to sing the melody, and useful for all voices.



2B. Sing the middle note of a three-part chord played on the piano.



3. *Memory test.* Applicants who pass this test efficiently can be admitted even if their sight-reading is not of a high standard, for they will quickly pick up and memorize a melodic part.



4. *Sight test.* This must of course be at *first* sight, not singing a melody which the applicant knows even slightly. The grade of difficulty might be that of a Bach Chorale, or a fairly straightforward contrapuntal chorus. The piano

accompaniment should not support the particular voice line which is being read.

Altos, tenors, and basses have the same type of test but, of course, within their appropriate vocal ranges. In test 2B, altos sing either the middle or lowest note of the three-part chord. Tenors sing the middle, and basses the lowest note of the chord.

PRELIMINARIES TO THE FINAL REHEARSAL

If the school does not possess a regular orchestra, there will almost certainly be a few members of the staff and senior scholars who play a stringed instrument. Take early steps towards getting them together to perform at the concert. Nothing can take the place of string tone in accompanying a work for chorus, and with the addition of an orchestra, however small, the concert takes on a new importance at once. The personnel of the orchestra will vary, from a small body of players consisting exclusively of school talent, i.e. a few strings, with piano and percussion, to a large band made up of school instrumentalists, with the assistance of 'outside amateurs' and a few professionals.

The following ensembles are admirable for accompanying choral works or unison songs written for combined singing. The minimum number of players is stated in each case.

1. Strings: 2 firsts, 2 seconds, 1 or 2 violas, 2 cellos, 1 contra-bass, piano, drums, and percussion (bass drum, side drum, cymbals, and triangle).
2. String quintet, piano, drums, and percussion.
3. String quartet with piano.
4. Two pianos, with drums and special effects.

Drums and percussion, particularly the latter, must be entrusted to players whose enthusiasm is of the kind which

will allow of their playing with discretion. With all possible respect to conductors of school choral societies and some small choirs, I would suggest that the part allotted to the percussion should consist almost entirely of rests. I have been present at more than one performance during which all the climaxes were marked by a hysterical fantasia on the triangle. This gave these important moments a prominence which was at once surprising and unusual.

Be chary about including wind-players, however keen, no matter how 'senior' they may be, unless they are able to play in tune. Indifferent players ruin the ensemble, and may make trouble all round. Many people (I am referring to adults) who habitually play wind instruments out of tune are often blissfully ignorant of the fact, and are apt to be extremely difficult and 'touchy' when it is brought to their notice, however tactfully the conductor may approach the subject. There is a certain type of player who does not in the least realize the importance of accuracy and correct intonation in a solo part (which is absolutely essential in a wind instrument), and will attack it with the greatest cheerfulness, in contrast to many quite capable string-players, who nervously sit in the back desks in fear of being heard. If wind-players are able to play in tune, and can put in only a few notes without upsetting the ensemble, and, in the case of brass instruments, without imperilling the gravity of the audience, include them by all means; talent and enthusiasm must not be discouraged, but, nevertheless, should be guided quite firmly.

Give music publishers early notice of your concert, and also the order for hiring orchestral parts. In the case of a popular or seasonable work there will probably be a big demand for a limited number of sets. Hiring is usually by the month (with no reduction for a shorter period); avail yourself of this, so as

to have leisure for becoming completely familiar with the parts. The publisher will require:

- (a) Date and place of the concert.
- (b) Title and composer of the works to be performed.
- (c) Number and classification of orchestral parts.

A wise precaution is always to allow an extra part for the first and second violins and cellos. A part may temporarily be lost, or a friend who is a useful player turn up unexpectedly, and you will be glad of his help.

Look carefully through and correct all orchestral parts, and see that the reference letters correspond. Compare the parts with your full score; particularly in the case of a classical work, many interesting and illuminating points will come to light, such as right or wrong bowing marks, 'cuts' made at previous performances, and expression marks. In spite of publishers' plea for fair play: 'It is requested that these orchestral parts shall not be marked in any way', many copies are plentifully besprinkled with hieroglyphic in red and blue pencil. See that all vocal scores are lettered. Some classical choral music is still entirely innocent of anything of the kind; modern editions are much better served, but lettering is by no means universal. Quite often there are radical differences in lettering, expression marks, and even notes, between the full score, orchestral parts, and vocal scores. Go through the full score with the leader of the orchestra, if this is practicable, for many important points may be discussed and settled, and much valuable time saved at the final rehearsal; also, unless you are a skilled string-player, enlist his help with regard to important bowing marks.

Sectional rehearsals should be frequent for every department of the orchestra. For all practices of this type, play from a piano score (properly lettered and cued, of course) if you do not feel equal to working from the full score, and group the

players round you in as comfortable and get-at-able formation as possible. Such rehearsals will be much more successful and progressive if carried out in this informal way than under the usual conditions; the players will be less nervous, feeling that their conductor is really anxious to combine with them in 'getting down to things'.

The players' desks should be both adequate in number and in good order; nothing is more maddening than a music-stand which repeatedly 'flops', it is tiresome at rehearsals, and may be disastrous at a concert. Your own conducting desk must be secure, and large enough to accommodate a full score; an ordinary metal violin stand is quite useless for the purpose.

If the works to be performed include solos with orchestral accompaniment, these should be rehearsed in three stages:

1. With piano, to settle tempi, *accelerandi* and *rallentandi*, pauses, etc.
2. With orchestra, for tone dynamics and climaxes; see that this is completed before the chorus assembles.
3. With the whole ensemble; that is, if the solos overlap or form part of the chorus.

If solos are to be sung by scholars or members of the staff, arrange for capable deputies, thus preventing a hiatus at the concert.

An extra half-hour should be allowed for in addition to the advertised length of the final rehearsal as a margin for emergencies; it is practically certain to be needed. Awkward situations will crop up which have not made their appearance before: to give only one example. However carefully it may have been planned beforehand, there is never sufficient accommodation for the orchestra (cellos take up a surprising amount of space), seating has to be adjusted, with possibly some

alteration in the disposition of the front row of the chorus. There are a hundred and one important little details which *may* go amiss and waste rehearsal time.

THE FINAL REHEARSAL

Plan the final rehearsal with the following points in mind:

1. Arrange for the work which technically is most difficult to be taken somewhere about the middle of the rehearsal.
2. If it is at all possible, allow sufficient time to play through the works without a stop. If this cannot be done, make sure that any sections which have had to be cut up by special concentration on particular difficulties are not only taken through complete, but joined on to their contexts.
3. Arrange for a 'break' of fifteen minutes, to give players, singers, and yourself a rest; it is usually best to rehearse for an hour, have the break, then work straight on for the rest of the time.

No matter how many preliminary sectional rehearsals have been held, it is extremely hard for an inexperienced conductor to realize exactly how the full ensemble will sound; that is a technique which comes only after a considerable amount of experience. Always begin with a straightforward forte or mezzo-forte section, to give you confidence, and an immediate opportunity of judging the balance of tone; the orchestra will be able to 'play itself in', and the choir can test its own weight against that of the orchestra. The choir will need especial care during the first few minutes; being so interested in, and intrigued with, the new sounds, they will not give all their attention to the conductor. Also, they will feel swamped by the orchestra and do all kinds of strange things and make new mistakes. After all, they are not to be blamed; there is a world of difference

between a piano accompaniment and an orchestra, even if it is composed of strings alone. Many of the notes will be quite different; a great deal of string writing, for example, is merely outlined in the piano score. Colours which could only be hinted at during ordinary rehearsals suddenly assume their true values, and climaxes sound overwhelming.

Try to keep as clear-headed and unruffled as possible; it is extremely difficult sometimes, but having thought out the work until it exists in the mind as a complete picture, direct all your energies towards making the choir and orchestra realize and carry out your intentions. Listen keenly and critically, correct mistakes clearly and good-humouredly, and *interpret*. Do not work at high pressure all the time, always keep some reserve power in hand; there must, of course, be exciting moments when the music moves you and your choir (I often wonder whether some conductors are not more attracted to conducting than to music), but be content to have calm stretches of careful study.

There is a kind of tradition amongst some musicians that a bad rehearsal usually foreshadows a good concert. In real life, this is not by any means true, for I have heard many a bad rehearsal which has been the precursor of an even worse concert, and vice versa; everything depends upon the species of badness. When a rehearsal has been marred by the carelessness or stupidity of the performers, causing the conductor to become thoroughly vitriolic, jolting lethargy into efficiency and giving everyone a searching and strenuous time, then the effect upon the concert is bound to be decidedly to the good. But a rehearsal which is bad because the conductor is incompetent can have only one result.

I would advise students who are both inexperienced and anxious to make their first concert a success to try the following. Sit at a table, stick in hand, and mentally allocate certain

objects in the room, to the front and sides of the table, to correspond with the various departments of the orchestra as it will be arranged for the final rehearsal and the concert. Run through the score, singing or whistling, and looking towards the imaginary instruments at all important leads and climaxes. Beginners who might hesitate to do this are reminded that it is better to correct personal mistakes in the privacy of one's own room than in the presence of many critical people at a rehearsal.

Spend a quiet hour before the concert in going through all the especially difficult places in the music—an awkward start, the length of a pause, a change of time or speed, a graduated *rallentando* or *accelerando*, entries which need separate and particular attention, and the preparation for climaxes. With stick in hand, conduct all the dangerous spots, fitting them into their contexts, singing them over to yourself, until they are absolutely safe. It is useless for the uninitiated to assert that all this should have been done at previous rehearsals—that is beside the point—a final run through in such a manner will have a vital effect upon the concert. As the awkward corners occur, your hands will assume the right positions subconsciously and much more convincingly for having given their movements especial attention. Thus the brain is left free for interpretation, and for keeping alive that wonderful, but most elusive phenomenon, the personal contact between conductor, choir, and orchestra.

2. SCHOOL CONCERTS

The successful planning and carrying out of a school concert is of crucial importance for many reasons. (1) It is the most obvious criterion to the rest of the school, from the Head downwards, of the activities of the musicians. (2) It is an event looked forward to, and remembered for long, by the scholars taking part. (3) As one of the functions to which the public

(parents and friends) is sometimes invited, it is essential that the artistic standard should be high. (4) It is an appearance on which the prestige of the musical director (man or woman, young or old) will certainly be affected in some measure for good or ill, and the reaction to this is duly noted by the powers that be and the scholars. (5) The gathering together of the whole school for the purpose of making, and listening to, fine music, can strongly affect its well-being. (6) Certain chosen songs or works receive attention to detail in rehearsal, and a finished performance, which cannot fail to influence the general musical standard of the class-singing throughout the school.

There is one drawback which is common to both Speech Day functions and concerts; it is their effect on the ordinary week by week singing-classes. They bring an atmosphere of additional interest and excitement which the routine work of the classes cannot hope to achieve. Extra rehearsals for special functions must be asked for by the principal music teacher, and too much time should not be spent in polishing and repolishing the concert pieces to the exclusion of general technical work.

Conductors of choirs, sacred and secular, and teachers of class-singing, are always being advised, *ad nauseam*, never to perform music which is technically too difficult, and yet the evil goes on. I would put the matter more strongly: make quite sure that the choir is definitely going to profit by a fine musical experience before deciding to risk a performance which may cause a large number of innocent people to feel uncomfortable. The conductor should be enterprising in his choice of works and they should be difficult enough to make the keenest and most musical members interested and occupied at rehearsals, but there is a great deal of difference between this and the type of music which can never be made a success in performance. Do not choose works which are intriguing mainly because they are hard, and remember that we musicians who conduct have

no right to gain musical experience or technique at the expense of other people's comfort and enjoyment.

The duration of the concert should be on the short side, at most one and a half hours of actual music. It would be a most salutary experience for a musician who is regularly conducting or performing at concerts to attend a few as a member of the audience. The hardness of chairs, after the first half-hour, is a matter which forces itself on the attention in a painful but illuminating way. An interval should be allowed for, and its length (ten minutes is usual and convenient) clearly stated on the programme and strictly adhered to. Encores always upset the balance of a well-arranged programme and prolong it unduly, ultimately tiring both the choir and audience. They should only be given in very exceptional circumstances, that is to say, when the demand is so insistent and general that it cannot be denied without seeming to be ungracious, and then only in the second half of the programme, if that is possible without hurting any feelings.

The programme should be varied in character and show a sense of design. The first and last items should be ones that include all the performers, or, as an alternative in a concert of the more informal kind, a very effective finish is for the choir to sing the verses of a song which has a fine, swinging tune, the chorus of which can be sung by the whole school. If this is carried out with taste, the 'tone' of the concert will not be lowered in the least, and the audience will welcome a chance of singing as a happy relief from the tension of listening. Any director of music who has his finger on the pulse of the school will know whether such an item is in place or not. Given a fine tune, such as 'The Skye boat song' or 'The New Commonwealth' by R. Vaughan Williams (O.U.P.), a thrilling effect can be obtained by a conductor with a gift for making people sing.

The conductor must never, under any circumstances, allow music to be performed which is not absolutely first-rate of its kind. There has never been any justification for its inclusion, but in years gone by many a director of school music was swayed by some forceful colleague with an itch for the commonplace. Nowadays, that particular difficulty has been removed, for anyone who desires to have his ears tickled by such music can do so at any hour of the day. But, by exercising a little care, it is perfectly easy to choose a concert programme which is entirely classical, representing the greatest composers, but, at the same time, so immediately appealing in rhythm and melody, that the most hardened Philistine in the school will be interested and pleased to listen to it.

At a large school, a very important point to remember is to call into action the personal skill of the various members of the music staff. To give a concert at which they have really adequate appearances as soloists, accompanists, or members of a chamber combination, is an admirable plan from many points of view. The teachers themselves receive some well deserved and much needed encouragement, and the prestige of the school music is given a fillip. On the other hand, a concert given by experts from outside the school is excellent on occasions (financial considerations will usually ensure that it does not occur frequently), and can give untold pleasure to the whole school, provided that the programme is selected with care. The music staff are probably thirsting for some music played by really first-rate artists, coupled with the much appreciated fact that they themselves have not been obliged to overwork to produce the performance; also, such a concert supplies musical ideals for everybody, a most essential thing for a self-contained unit such as a school, where a slight tendency to insularity is almost inevitable.

In concerts for choir and orchestra given by the school, and

if adequate time for rehearsal can be arranged, at least one or two items for the orchestra alone might be included. If full orchestral works cannot be tackled, there are excellent arrangements of short pieces, dance suites, and incidental music, for small orchestra with optional wind, or strings with piano, or strings alone, which would be suitable. The conductor should try his hand at arranging hymn-tunes, carols, or minuets and trios for strings; a few good lessons on orchestration, a keen ear, initiative, and taste are all that are necessary.¹

When the accompaniment is confined to a piano, it is not always realized that the *whole* of the song or work must be conducted. It is extremely ineffective for the conductor to drop his hands after the vocal line is finished, leaving the pianist to come to an end in his own way. In any conducted work, no matter how small, the impulse and meaning of the music is expressed through the conductor, and if he drops out, naturally there is a slackening of interest, and artistically an unsatisfactory ending is the result. This is quite apart from the practical consideration that the song is not ended until the last note of the accompaniment has died away, and an inexperienced pianist, feeling the rhythmic guide withdrawn, very possibly may put the last few bars out of shape.

THE NATIONAL ANTHEM

If the National Anthem is to be sung, let its performance be dignified, and technically on a level with the rest of the programme. It is odd that many choral and orchestral societies, before giving a concert which is of a high musical standard, should be content to begin with a tribute to the Sovereign which can only be described as perfunctory in the extreme. It would be illuminating to note down the second violin and viola parts

¹ I would refer teachers to Gordon Jacob's book *Orchestral Technique* published by the Oxford University Press, for much valuable help on the subject.

as they are played at the average concert. Of course, no one on earth will prevent audiences from 'harmonizing' if they wish, and as the anthem is common property, there is no particular reason for wanting to do so (although an infinitely better musical effect would be obtained if everyone could be persuaded to sing in unison); but there is no excuse whatever for choirs and orchestras who have time to rehearse, being allowed to 'extemporize' as they do. Quite often the conductor does not trouble to wait for the audience to get comfortably on their feet, but begins the anthem to the accompaniment (for the first three bars or so) of shuffling feet, squeaking chairs, and hurried retrieving of hats. When an orchestra is present, the drummer looks anxiously to see whether he is expected to give a preliminary roll or not, 'the wind bloweth where it listeth', making considerable variation in the bass lines played by, say, the second bassoon and the bass trombone. The chord which usually gives most trouble in extemporary performances is the one which occurs on the second beat of the first bar of the anthem. Is it to be the first inversion of G major, or E minor in the root position?

Music should be supplied, until memorized, for all voices except the sopranos, who can usually be trusted to sing the tune by heart, but who must be made to sing it accurately, and restrained from introducing emotional passing-notes of their own. If parts are written out for the whole of the orchestra, including those players who have the melody, adequate time allowed for proper rehearsal, with chorus and orchestra, separately and together, attention given to pace and expression; in short, if the anthem is treated as a piece of music, and not the noisy travesty that it is usually made, then the concert will gain in stature and style to a quite surprising degree.

A CAROL CONCERT

This is always a popular event. The programme can be so arranged that at least half the number of carols may be sung by the audience, assisted of course by the choir. A short work for choir alone (duration: 20-30 minutes) is included, which gives balance to the programme and is enjoyed by the audience. The following are suitable:

Selections from Messiah, Part I	HANDEL
Parts I, 2 or 3 from Christmas Oratorio	BACH
Fantasia on Christmas Carols	R. VAUGHAN WILLIAMS
In Terra Pax	GERALD FINZI
The Nativity	ELIZABETH POSTON

The concert is most successful when conducted in a slightly informal way; that is to say the audience has programmes with not only the words of the different items, but also, in some cases, the tunes. The conductor announces each item, inviting the audience to sing, but not necessarily stand, from time to time.

Here is a typical example, advertised as

Christmas Carols for Choir, Orchestra, and Audience.

This programme, one of the annual Carol Concerts given by the Bach Choir, was performed in the Royal Albert Hall, London, on 14 December 1957. It was accompanied by the Jacques Orchestra.

TITLE	SOURCE AND PUBLISHER
*1. O come, all ye faithful	<i>English Hymnal</i> , No. 28
†2. Ding dong, merrily on high	<i>Cambridge Carol Book</i> . S.P.C.K.
*3. Good King Wenceslas	<i>Novello</i>
*4. King Jesus hath a garden	<i>Cowley Carol Book</i> . Mowbray
†5. Selections from Messiah, Part I	<i>Novello</i>
*6. The first Nowell	<i>Novello</i>

Interval

- *7. We've been awhile a-wan- arr. R. Vaughan Williams.
dering *Stainer & Bell*
- †8. Past three o'clock *Cambridge Carol Book.*
S.P.C.K.
- *9. Unto us is born a son *Cowley Carol Book.*
Mowbray
- *10. Joseph dearest *Oxford Carol Book.*
Oxford
- †11. Jesus and the Traders *Kodaly. Boosey & Hawkes*
- *12. I saw three ships arr. Gustav Holst. *Curwen*
- †13. When an angel host entuned *R. Jacques. Oxford*
- †14. The Angel Gabriel *University Carol Book.*
Freeman & Co.
- †15. Willie, take your little drum arr. R. Jacques. Words from
Oxford Carol Book
- *16. Hark, the herald angels sing *English Hymnal, No. 24.*
*Audience and Choir. †Choir only.

In August 1961 the Oxford Press published *Carols for Choirs*, edited and arranged by Reginald Jacques and David Willcocks. Included in the fifty carols are reprints of Nos. 2, 4, 7, and 8, and new arrangements of 1, 3, 6, 9, 12, and 16 in the above programme.

TO THE TEACHER AS CONDUCTOR

The first fourteen lines of this book are just as relevant to conducting as to teaching class-singing.

The only way to be a conductor is to conduct. So you are luckier than most, for teachers have many opportunities for directing choirs and orchestras. At the same time, it is not fair to learn your technique at other people's expense, so before directing even a small choir of amateurs, make quite sure that you know the music far better than they do, because that is the only justification for your being in charge.

The chief quality of a conductor is musical authority. What does that really mean? The gift of leadership combined with

knowledge and experience of music and of people. It is so easy nowadays to sit and listen to recordings, or to watch music-making on television. Both are valuable amenities for acquiring knowledge and widening your acquaintance with music of every age and style. But nothing can take the place of actually making your own music. You must play or sing, combine, and compare with other musicians. Only in that way will you gain the genuine humility which is in the character of every true artist.

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